



A First-Rate Internship in the Second City

An Honors Thesis (HONRS 499)

By

Yasmin Dalal

Thesis Advisor
Dr. Michael W. Doyle


(Advisor's Signature)

Ball State University
Muncie, Indiana

December 2005



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- Job application materials

CD-ROM in pocket contains photos and PowerPoint presentation, as well as electronic copies of all HIST 300.003 documents included in this portfolio.



Acknowledgments

Thank you to...

Dr. Michael W. Doyle

Drs. Tony and Joanne Edmonds

The Ball State University History Department

Marne Bariso, Volunteer/Intern Coordinator, Chicago Historical Society

Mario Hernandez, Aislinn Pentecost-Farren and Tao-Yee Lau

Rauf, Karen and Alia Dalal

Janice Gaylena Merritt

...for continuous positive support as long as I have known you.

Yasmin Dalal

Dr. Michael Doyle

HONRS 499

Honors Thesis: Public History Internship Portfolio

December 2005

Abstract

One cold winter day several years ago, I rushed into Dr. Joanne Edmonds' office in the Honors College, panicking because it was the middle of my sophomore year and I had not yet declared a major. She sat me down and calmly began to pore over that year's course catalog with me. When she got to "History Option Two – Major With Internship," she said the magic word: "museum." At that moment, I knew for certain that I was going to be a history major. I did not know then what I know now: that public history ties into my natural attraction to teaching and learning, and that it is a way for me to reconcile the often insular academic community (which I love) to the rest of the world (which I love more). My coursework and my internship taught me that, and much more that I hope to transmit through my Honors Thesis, this Internship Portfolio.

After briefly considering the idea of a public history internship abroad (which I eventually ruled out for financial and logistical reasons), I decided to concentrate my efforts on the Chicago area. I could live at home in the suburbs for free, and maybe even work in one of the museums I had frequented as a child. My electronic application to the Field Museum went ignored, and the Mexican Fine Arts Center Museum's programming would not fulfill my historical requirements. At Dr. Michael Doyle's suggestion, I investigated the Chicago Historical Society, an institution with a good scholarly

reputation, but one with which I was unfamiliar. I looked at the internship opportunities listed on their website and applied for three that sounded really interesting. (Those application materials are included here). After a phone interview with the Volunteer/Intern Coordinator, Marne Bariso, I was accepted as an intern in the Visitor Services department under her supervision.

The timing of my internship at the end of my college career really made it the capstone of my time at Ball State, so I think it is only appropriate that my Internship Portfolio also serves as my Honors Thesis. Therefore, it contains all required documents for HIST 300.003: the Work Log, Reflective Journal, and Midterm and Final Reports. In addition, I have included the reports on activity cart usage and volunteer management that I researched and wrote for use in planning future educational programming at CHS. To help the reader understand some of the processes I went through to create these documents, I have added the questions I asked and some notes that I took during interviews. Because finding and evaluating new resources for gallery interpreters was such a big part of my internship experience, there is a sample reading in this portfolio. In general, I have tried to include any document to which I made specific reference in my Reflective Journal. Most of these were actually attached files in the electronic version of this Journal, so my classmates would better understand what I was writing about. Photos (hard copies and electronic) add some color to an otherwise visually bland project. Also included on disk is a short PowerPoint presentation that I put together for Dr. Doyle's workshop on BSU's Public History Internship Program at DePaul University.

A final element in this portfolio that I think deserves special mention is my application for a full time job at CHS. A position opened up at about the same time that

my internship was ending, and I think that my work during the summer was a major factor that led to me ultimately getting the job of School Programs Coordinator at the Chicago Historical Society. This internship was a perfect transition for me from school to a work environment, and would have been worthwhile even if I did not get the position. But I think the story would be incomplete if I did not mention how this experience led me to my first full time job. Comparing my applications for internship and job is just one way of looking at how much I grew and learned over the summer.

HISTORY IS IMPORTANT

although far too many people still view it as some static collection of dates and events with little relevance for today. Yet decisions and actions of the past continue to affect the present in profound ways, and every generation is responsible for interpreting history as a means of gaining lessons, finding guidance, and achieving identity. History museums have an important role to play in this process, but too often they have become static institutions themselves, presenting their artifacts and stories through outdated, outmoded, and truly lifeless means. We have to be much more than that—we have to create a new way to be a history museum if we are to remain valuable and effective in our community and beyond.



CHICAGO HISTORICAL SOCIETY

GALLERY DIRECTORY AND MAP

LOCATION

Clark Street at North Avenue
Chicago, Illinois 60614-6071
312-642-4600
www.chicagohistory.org

HOURS

Monday through Saturday from 9:30 A.M. to 4:30 P.M.
Sunday from 12:00 NOON to 5:00 P.M.

LONG-TERM EXHIBITIONS

Fort Dearborn and Frontier Chicago

Chicago's beginning, from wilderness outpost to growing town.

Hands-On History Gallery

An interactive gallery for visitors of all ages.

Open Monday–Friday: Mornings: Reserved for tour groups.

Afternoons: Hours vary. Saturday 11:00 A.M.–4:30 P.M.; Sunday 12:00 NOON–4:30 P.M.

Chicago History Galleries

An overview of major themes in the city's history: commerce, industry, transportation, culture, expansion, world's fairs, and neighborhood life.

Chicago History Dioramas

Eight miniature scenes depict Chicago's rapid growth in the nineteenth century.

Portrait Gallery

Selections from the Painting and Sculpture Collection.

American History Wing

We the People: Creating a New Nation, 1765–1820, tells the story of the founding of the republic and the ordinary and extraordinary people who made the American Revolution.

A House Divided: America in the Age of Lincoln explores the institution of slavery, the fierce sectionalism of free and slave economies in the rapidly expanding country, and the destructive power of war.

SPECIAL EXHIBITIONS APPEAR IN

- Wood Gallery
- Wrigley Gallery
- Ward Gallery
- North Atrium Gallery
- Researchers' Gallery
- McCormick South Atrium Gallery
- Green-Field Gallery
- Costume Corridor
- Cudahy Gallery

GENERAL INFORMATION

Suggested Admission

\$5.00 for adults, \$3.00 for seniors 65 and older and students 17–22 with valid school ID, and \$1.00 for children 6–17. Free for members and children under 6. No admission charge on Mondays.

Research Center

Collection Hours: Tuesday–Saturday 10:00 A.M.–4:30 P.M.
Admission Passes available at West Lobby Desk.

Big Shoulders Café

Open for lunch Monday–Saturday, 11:30 A.M.–2:00 P.M.;
Sunday brunch 10:30 A.M.–3:00 P.M. 312-587-7766.

Museum Store

The Museum Store features a fine selection of books and gifts for purchase. 10% discount for members.

Checkroom

Available on first floor. No charge. All large bags, including backpacks, laptop cases, and shopping bags, must be checked before entering the museum or Research Center.

Disabled Visitors

Most public areas of the Chicago Historical Society are accessible to the disabled. A limited number of wheelchairs are available. Visitors are welcome to call in advance. 312-642-4600.

Groups

A variety of programs are available by appointment for groups of 10 or more. Chicago and American history topics can be arranged to suit the interests of your group. A brochure describing field trips for school groups is available on request.

All groups must preregister. For information about programs and fees, call the Visitor Services Department Monday–Friday 9:00 A.M.–5:00 P.M., 312-642-4600.

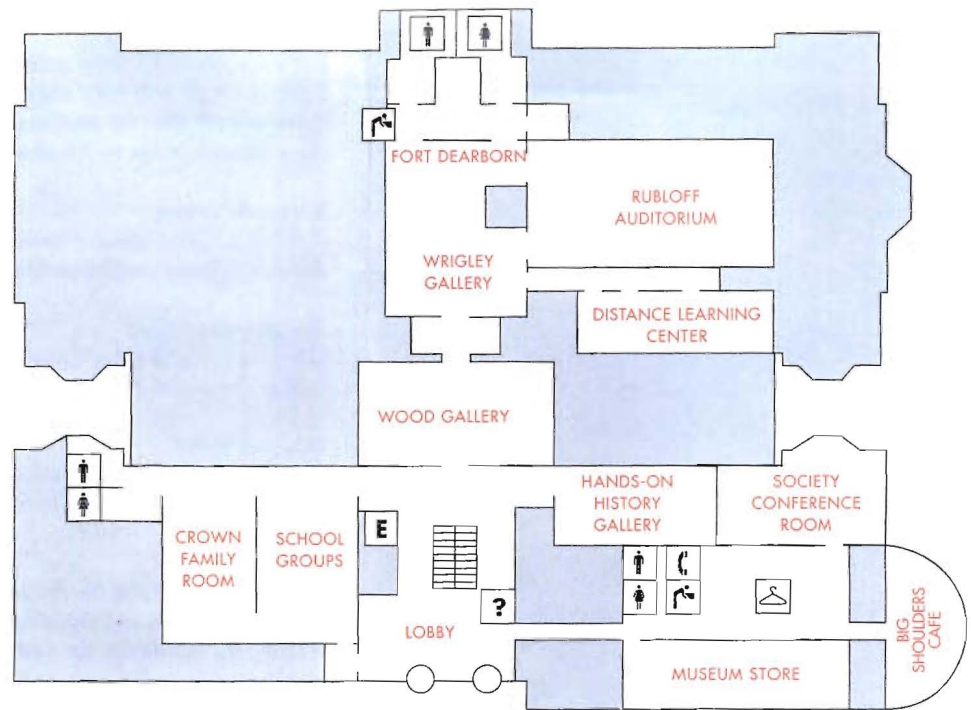
Membership

Benefits include free admission to the Historical Society and Research Center, invitations to special events, *Chicago History* magazine, and discounts on special programs and Museum Store purchases.

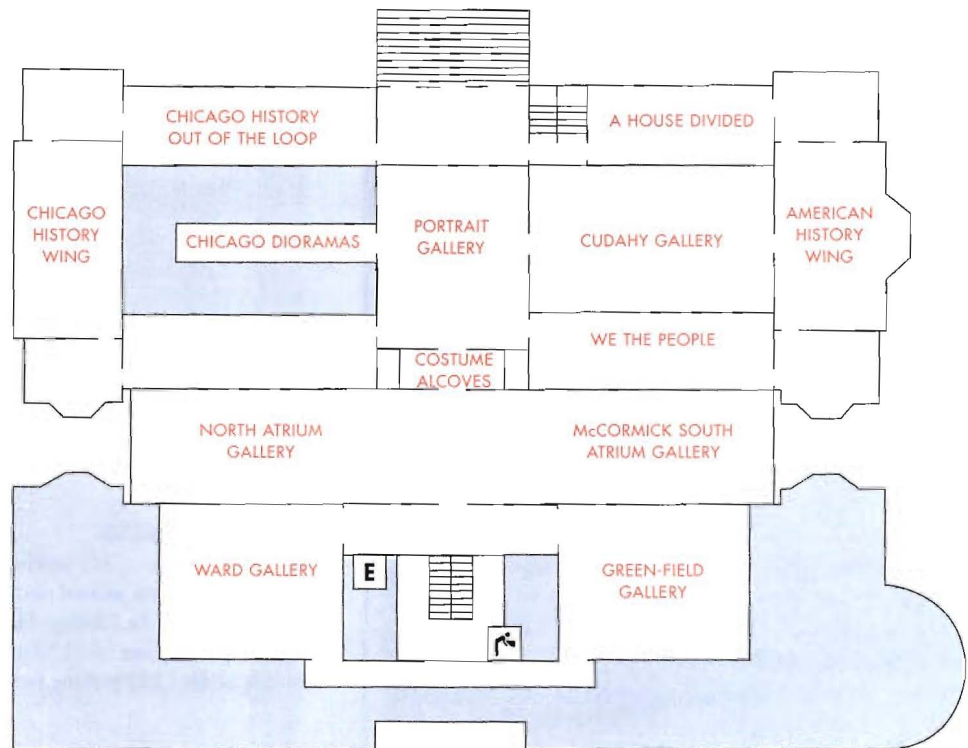
CHS Parking Facility

The entrance to the CHS parking facility (at the corner of LaSalle and Clark Streets) is located on Stockton Drive. All guests and members visiting the Chicago Historical Society may receive a validated parking rate of \$5.50 per car per use. Disabled parking is available at the CHS parking facility.

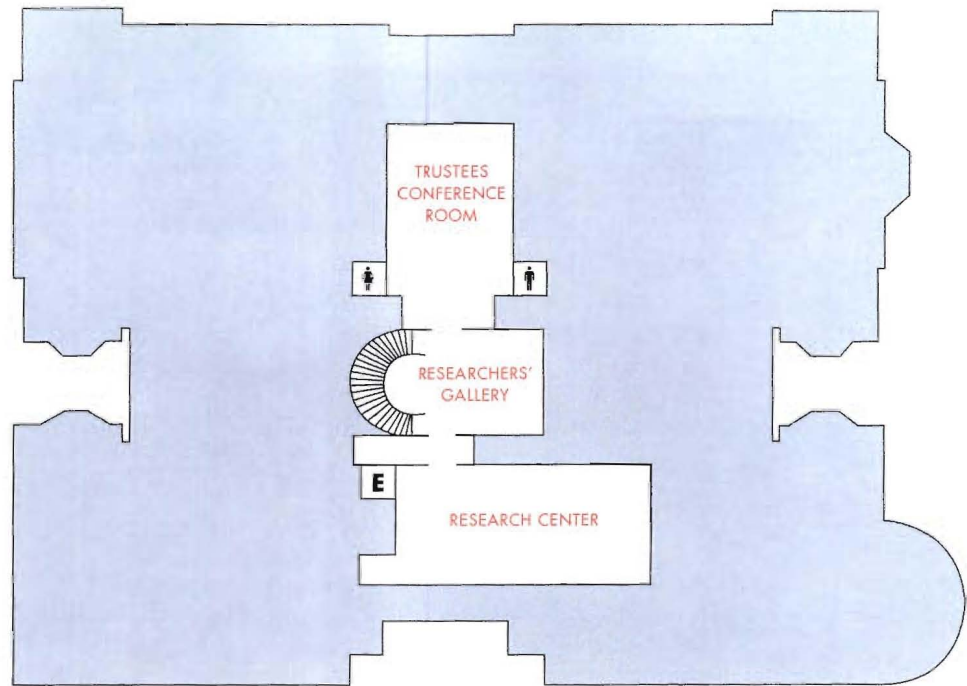
1 LEVEL



2 LEVEL




3 LEVEL





KEY

-  Information
-  Men's Room
-  Women's Room
-  Water Fountain
-  Elevators
-  Checkroom
-  Telephone



 Ravenswood Elevated at North and Sedgwick

 Parking Facility

 CTA bus routes #22 and #36 at Clark and North

YASMIN DALAL

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EDUCATION

Currently pursuing a Bachelor of Arts, Ball State University, Muncie, IN
History and Spanish. Dec. 2005
GPA: 3.94 / 4.0

- Member of Phi Kappa Phi Honor Society, Spring 2004
- Member of Alpha Mu Gamma, foreign language honorary, Spring 2004
- Recipient of the History Dept.'s Outstanding Senior Award, 2004, 2005
- Recipient of National Merit Scholarship at Ball State University, Fall 2001

EXPERIENCE

Dept. of History, Ball State University, Muncie, IN
Teaching Assistant. Aug. 2004 - present

- Led study sessions to prepare students for exams
- Graded extra credit assignments

Dept. of Modern Languages and Classics, Ball State University, Muncie, IN
Student Secretary. Aug. 2004 - present

- Improved clerical and organizational skills

Nature's Best Foods, Westmont, IL

Cashier. May 2004 - June 2004, May 2002 - Aug. 2002

- Served customers efficiently

VOLUNTEER

Ball State University Museum of Art, Muncie, IN
Education Volunteer. Sept. 2002 - present

- Led tours for groups of elementary, secondary and college students
- Increased knowledge of effective teaching techniques

RELATED EXPERIENCES

AHA International Study Abroad, Segovia, Spain. June 2004 - July 2004

- Improved written and oral Spanish through interaction with native speakers

"Servir y Aprender" Seminar, Virginia Ball Center for Creative Inquiry, Ball State University, Muncie, IN

- Investigated the challenges faced by the recently arrived Hispanic population in Hamilton County, IN
- Collaborated with other students and community members to write, direct, edit and produce a series of educational DVDs for public distribution

Yasmin Dalal
Public Program Intern

It is clear that the Chicago Historical Society's large number of performances, tours, lectures and other public events are what help keep it connected to the community. A museum stays vibrant by reaching out to its audience, and I would enjoy helping CHS do just that as a public program intern.

In the fall of 2004, I participated in an intense Spanish-language seminar where I worked with various organizations in Hamilton County, Indiana to identify the needs of the Latino population there. My class presented our findings in two community forums that required an immense amount of planning and organization. One of my tasks was to manage an information fair where different organizations could set up tables, distribute information and have a representative available to answer questions. I made lists of relevant groups, contacted them by phone or through e-mail, and arranged to pick up pamphlets and brochures. I had to be very organized to keep track of all the details, and I am happy to say that both the forum and the information fair were a success.

Other daily aspects of my life demand that I be organized as well. My current job as a student secretary means that I type, photocopy, answer phones, and many other clerical tasks, keeping track of several things at once. As a student of history, I must synthesize large amounts of information to write research papers, a task which requires not only that I keep excellent notes, but also that my writing be clear and concise. In fact, I recently won an award at the Ball State University Student History Conference for writing the best undergraduate paper in the area of world history.

I am most motivated when I am working towards something I really care about. The seminar I mentioned above ignited my passions for the Spanish language and for reaching out to people who need help. My interest in history guarantees that I am dedicated as a student and as a teaching assistant. I am interested in the Chicago Historical Society's goals of engaging the community, and therefore I would be dedicated to helping it reach those goals in any way that I can. Whether it prepares me for further museum work, continuing to graduate school, or even juggling tasks as a busy mom, a CHS internship will be invaluable for improving my skills.

Yasmin Dalal
Neighborhood Walking Tours Coordinator / Assistant

Of all the great internships available this summer at the Chicago Historical Society, this one caught my eye right away for a few reasons. First, I have gone on numerous informal “walking tours” in the city with my parents, who have lived in the area for over thirty years. I have often visited Devon Avenue with my father, a native of Pakistan, and we like to walk west, noting the mainly Pakistani shops and restaurants that segue into Indian stores that peter out where Russian Jewish bakeries and businesses crop up. My whole family enjoys the different characters of the various neighborhoods, which is what prompts us to make visits to Andersonville, Chinatown, Pilsen, Lincoln Park, Rogers Park and the Near West Side. These casual trips fill me with curiosity about Chicago’s neighborhoods and the history behind them.

I think these tours are a great idea; what better way for people to learn about a city than to actually walk around in it, engaging all five senses? As a student, I am all too aware that most learning is expected to take place in a classroom or in front of a book, both legitimate ways of gaining information. But to use the city itself as a text is a wonderful example of public history at work, and a way for museum educators to reach that perpetual goal of making the learning experience relevant to visitors.

As a neighborhood walking tours assistant, I would not only be able to greatly increase my historical and cultural knowledge of my favorite city, but I would also be able to transmit that newly acquired knowledge to others. As a child showing my sister how to read, a high school student tutoring others, or a college student giving tours at the campus art museum, I have always enjoyed teaching. This internship would enable me to continue my work as a student through research, and it would also allow me to refine my skills as an educator, learning more and better ways to connect with an audience of learners. Whether I continue working in museums or attend graduate school to fulfill my long-term dream of becoming a college professor, I would be able to apply the skills learned at the Chicago Historical Society.

And, hopefully, I could even learn how to walk backwards without tripping.

Yasmin Dalal

Gallery Interpreter Training Research/Development Assistant

Everyone at the Chicago Historical Society must be so excited about the renovations taking place for the 150th anniversary. I would love to help out with the research and development of a training program for gallery interpreters.

For the past three years, I have been a volunteer docent at the Ball State University Museum of Art in Muncie, Indiana. I spend at least two hours a week at the museum in meetings led by the Assistant Curator and Director of Education, Nancy Huth. I began my training as a docent learning not only about the pieces in the museum's collection, but also by learning the most effective techniques to use when giving tours. Since most of the groups that come to the museum are students, we like to use a discussion-based system, asking questions that generate thoughtful responses. During initial training, our small group of student docents often practiced giving tours to each other using this format. After one semester of practice, we were allowed to give general tours of the collection, usually in pairs.

My training has not stopped, and in fact, it has benefited from experience. Now that I am in my third year of being a docent, I often give tours alone, sometimes on more specific topics such as Impressionism or African art. I enjoy planning tours, considering which pieces to use based on something a teacher may have requested or how old the students are. Even the order of the objects is important, arranged from realistic pieces to those that are more abstract – and coordinated with other docents that may be giving tours at the same time, to avoid any collisions. Other responsibilities include writing labels and essays, making additional presentations, and being present at museum events.

My hours spent at the BSU Museum of Art are some of the happiest I have spent at school, and for this reason I would like to do some work along the same lines at the Historical Society. I am interested to find out if the techniques I have been using would work as well at another museum, or if different approaches are necessary. The opportunity to research programs and meet with people from institutions even beyond CHS is especially appealing. I feel that I could apply the knowledge I have gained through my public history classes and my experience as a docent to this internship with meaningful results.

What has always interested me most about museum work is the educational aspect of it, and in fact one of my long-term goals is to become a college professor. Learning how to convey ideas and learning how to teach *others* to convey those ideas are worthy endeavors and certainly relevant to whatever I ultimately decide to do.

Yasmin Dalal
 Work Log
 Chicago Historical Society Summer 2005

Date	Time	Activity	Daily Hours	Cum. Hours
5.23.05	11 AM – 5 PM	On-site	6	
5.24.05	9:15 AM – 5:15 PM	On-site	8	14
5.25.05	9 AM – 5 PM	On-site	8	22
5.26.05	11:15 AM – 7:45 PM	On-site	8:30	30:30
5.27.05	9:30 AM – 5 PM	On-site	7:30	38
5.31.05	11:15 AM – 8:45 PM	On-site	9:30	47:30
6.1.05	11:30 AM – 8:45 PM	On-site	9:15	56:45
6.2.05	9:15 AM – 5 PM	Notebaert, on-site	7:45	64:30
6.4.05	3 PM – 6 PM	On-site	3	67:30
6.6.05	9 AM – 8:45 PM	On-site	11:45	79:15
6.7.05	9 AM – 5 PM	On-site	8	87:15
6.8.05	9:15 AM – 4:15 PM	On-site	7	94:15
6.9.05	9 AM – 5 PM	On-site	8	102:15
6.10.05	9 AM – 4 PM	On-site	7	109:15
6.13.05	11:15 AM – 5 PM	On-site	5:45	115
6.14.05	10 AM – 2 PM	Field Museum		
	2 PM – 5 PM	On-site	7	122
6.15.05	9 AM – 5 PM	On-site	8	130
6.16.05	9 AM – 5 PM	On-site	8	138
6.17.05	9 AM – 5:15 PM	On-site	8:15	146:15
6.20.05	9 AM – 4:45 PM	On-site	7:45	154
6.21.05	9 AM – 5:15 PM	On-site	8:15	162:15
6.22.05	11:30 AM – 7:30 PM	On-site	8	170:15
6.23.05	9 AM – 4:15 PM	On-site	7:15	177:30
6.24.05	9 AM – 12 PM	Naper Settlement	3	180:30
6.27.05	9 AM – 5 PM	On-site	8	188:30
6.28.05	9 AM – 5 PM	On-site	8	196:30
6.29.05	9 AM – 8 PM	On-site	11	207:30
6.30.05	9 AM – 5:30 PM	On-site	8:30	216
7.1.05	9 AM – 4:30 PM	On-site	7:30	223:30
7.4.05	9:30 AM – 12:30 PM	On-site	3	226:30
7.5.05	9 AM – 5 PM	On-site	8	234:30
7.6.05	8:45 AM – 2 PM	MSI		
	2 PM – 7:45 PM	On-site	11	245:30

Date	Time	Activity	Daily Hours	Cum. Hours
7.7.05	9 AM – 5:15 PM	On-site	8:15	253:45
7.8.05	9 AM – 5:45 PM	On-site	8:45	262:30
7.11.05	8:45 AM – 4:45 PM	On-site	8	270:30
7.12.05	8:45 AM – 5 PM	On-site	8:15	278:45
7.13.05	8:45 AM – 5 PM	On-site		
	5:30 PM – 6:30 PM	Reading	9:45	288:30
7.14.05	8:45 AM – 5 PM	On-site		
	5:30 PM – 6:30 PM	Reading	9:45	298:15
7.15.05	8:30 AM – 4:30 PM	On-site	8	306:15
7.18.05	9 AM – 5:15 PM	On-site	8	314:15
7.19.05	9 AM – 5:30 PM	On-site, L tour	8:30	322:45
7.20.05	9 AM – 8 PM	On-site	11	333:45
7.21.05	9 AM – 5:30 PM	On-site	8:30	342:15
7.25.05	9 AM – 5 PM	On-site	8	350:15
7.26.05	9 AM – 5 PM	On-site	8	358:15
7.27.05	9 AM – 5 PM	On-site	8	366:15
7.28.05	9 AM – 5 PM	On-site	8	374:15
7.29.05	9 AM – 5 PM	Pilsen, on-site	8	382:15
8.1.05	9 AM – 5 PM	On-site	8	390:15
8.2.05	9 AM – 5 PM	On-site		
	5:30 PM – 6:30 PM	Reading	9	399:15
8.3.05	9 AM – 5 PM	On-site	8	407:15
8.4.05	8:45 AM – 6 PM	On-site	9:15	416:30
8.5.05	9 AM – 5 PM	On-site	8	424:30
8.8.05	9 AM – 5 PM	On-site	8	432:30
8.9.05	9 AM – 5:30 PM	On-site	8:30	441
8.10.05	9 AM – 5 PM	On-site	8	449
8.11.05	9 AM – 5 PM	On-site	8	457
8.12.05	9 AM – 5 PM	On-site	8	465
8.15.05	9 AM – 5 PM	On-site	8	473
8.16.05	9 AM – 5:30 PM	On-site	8:30	481:30
8.17.05	11 AM – 7 PM	On-site	8	489:30
8.18.05	9 AM – 5 PM	On-site		
	5:30 PM – 6:30 PM	Reading	9	498:30
8.19.05	9 AM – 5 PM	On-site		
	8 PM – 10 PM	Updating resume	10	508:30
8.22.05	9 AM – 5:30 PM	On-site		

8.23.05	7 PM – 9 PM 9 AM – 5 PM	Reading, journals On-site, IMSS	10:30	519
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CHS - Clark St
Entrance



CHS - East side,
Uihlein Plaza

Photos courtesy of
author

Yasmin Dalal

Dr. Michael Doyle

HIST 300.003

Reflective Journal

16 September 2005

Friday 6 May 2005

Testing, testing, 123...

Here's my first post, from the computer lab in the AT building. This meeting with Dr. Doyle is really getting me excited about my internship again; with the insanity of finals, I hadn't been thinking a lot about it recently.

Understanding the requirements of the internship program has made me feel much more secure about this project (but only slightly less nervous). I think interning during the summer will actually work out really well, since it seems like I'll have a fair amount of time to devote to both the job and the written work that goes along with it. I'm looking forward not only to writing this journal, but also reading everybody else's through our new system using Blackboard. If it works out (and right now I see no reason why it shouldn't), I hope Dr. Doyle continues to use it in the future. It seems only natural in light of the collaborative nature of our discipline.

Thursday 19 May 2005

Since I start at the Chicago Historical Society on Monday (23 May), I thought it would be a good idea to make sure I can get myself there. It's going to be kind of weird to take a train full of businessmen into the city every day; I'm not a commuter...I *babysit* for the commuters.

Anyway, I'm glad I decided to practice before the real thing, because I got it wrong. For some reason I was thinking CHS was at Clark and Division. Well, for any potential visitors out there...it's NOT. Luckily I only ended up four blocks south of my destination, and I knew the street number, so my mistake wasn't a big deal. Nevertheless...

...today I learned the importance of double-checking information.

Monday 23 May 2005

I am so excited, after having read almost everyone else's "first day" entries, to finally be posting my own!

I began my internship at the Chicago Historical Society today by meeting my supervisor, Marne Bariso, the Volunteer and Intern Coordinator at CHS. Marne and I have been corresponding by e-mail and phone for over a month now, so it was nice to put a face with a name. She is in charge of both of my positions: Gallery Interpreter Training Research/Development Assistant and Neighborhood Walking Tours Assistant.

After Marne and I went out to lunch and discussed our expectations for my internship, she suggested that I follow a walking tour that was scheduled for this afternoon to familiarize myself with the format. There are two part-time interns who will be researching, updating scripts, creating new handouts and eventually delivering summer walking tours of several Chicago neighborhoods (there are also tours of a few El lines). I will be helping out with some of these tasks, but they won't be my main focus. In fact, I suspect Marne only assigned me to help out because I told her how much the tours interested me. I like this willingness to adapt to my interests.

Sheila Chin, a volunteer at CHS for over five years, gave me (no one else had signed up) a two-hour tour of Lincoln Park, immediately north of CHS' Old Town location. (For a map of Chicago neighborhoods, click [HERE](#). For a more detailed map of the North Side, click [HERE](#).) She enthusiastically described many buildings, detailing their architectural styles and previous uses. We also looked at various statues and stopped by the [Lincoln Park Conservatory](#) and the [Lincoln Park Zoo](#).

I really enjoyed the tour. That's why I was so interested in the walking tours, because I want to get to know my city. But I think Sheila's talk could have benefited from a little more historical context, and a little less attention to details like who financed each building/monument.

The most exciting thing Marne and I talked about today was an upcoming exhibition called "Without Sanctuary: Lynching Photography in America." This is a private collection of postcard lynching photographs that are going to be displayed along with some material from CHS' own collection, i.e. items related to the Emmett Till lynching. Groups that view the exhibition will be provided with an introduction and a facilitated discussion afterward, and Marne asked me if I would be interested in training to lead discussions. Of course I jumped at the chance to apply what I have learned from reading *A Lynching in the Heartland*, by James H. Madison, in Dr. Zimmerman's HIST 202 class. The first training session will be this Thursday evening, so I am looking forward to that.

When talking about "Without Sanctuary" with Marne, I mentioned how well I thought it would dovetail with a [current photo exhibition](#) at CHS that features many images of the civil rights movement. She seemed really surprised by this connection and said that she hadn't even thought of that, which showed me the importance of sharing my point of view (which is something I don't always do around strangers, especially those in

positions of authority). I think that sometimes I concentrate so much on listening that I forget to talk. Today I learned that, while the Historical Society has MUCH to teach me, I have insights and experience that will allow me to contribute to this institution as well.

Tuesday 24 May 2005

Today I sat in on my first meeting, and it sounds like I'll be sitting in on a lot more - basically just about anything my supervisor, Marne, goes to. This committee met to decide the fate of eight dioramas that have been at CHS since its beginning in 1932. The dioramas depict scenes of a courthouse, the riverfront, a settler's cabin, a racetrack, the 1893 World's Fair, the Treaty of Granville (why? this did not happen in Chicago), the Sauganash Hotel, and the Chicago Fire.

It was during this meeting that I really started to feel like, "Yes! Issues like this are what I have been preparing for." The leader of the group, John Russick, listed what he saw as the "big questions" for this exhibit. What does CHS want to say with this gallery? Are we trying to tell a history of Chicago? Are we trying to portray life in the 19th century? (I think this meeting is also where I began to think of myself as part of the "we" at CHS.) John argued that we had to decide what our focus was and what story we wanted to tell before we could do anything else. For example, if we want to use the dioramas to tell Chicago's history, we will have to add something else to the exhibit to fill in the gaps. We started discussing what kinds of objects we could add - paintings? drawings? items from the collection, or different ones? We talked about the merits of 3D exhibits for the visitor.

We talked about all *kinds* of topics relating to public history, and it was a pretty gratifying feeling not only to have thought about and discussed these issues before, but to revisit them in a real-life setting.

I think attending more meetings like this one will help me answer a question Marne asked me yesterday, which was, "Do you like working with visitors more or working behind the scenes?" I already know from my work at the BSU Museum of Art that I love interacting with the public, but maybe this internship will help me figure out that I like working on the development stage of exhibitions too.

Wednesday 25 May 2005

<attachment: Free Chicago>

For the past two days, my work has involved a lot of research on the internet. While it's true that I don't enjoy staring at a computer screen in a windowless office, I certainly have found out a ton about free events in Chicago this summer. (Marne asked me to compile a list to include in the interns' information packet [see attachment].) I thought I already knew a fair amount off the top of my head, but by the time I finished, I had four pages of information on free days at museums, festivals, concerts and services like

guided tours and trolleys. And I've probably learned this lesson a hundred times before, but I feel like it's one of those that I'll have to learn a hundred more: you can always, *always* dig deeper.

I'm looking forward to digging deeper into the history of lynching, with regards to our upcoming "Without Sanctuary" exhibit. I photocopied hundreds of pages today out of some different books and it has really whetted my appetite for training tomorrow.

Oh! I almost forgot to mention who I spoke with in the elevator today: legendary Chicago author Studs Terkel. If I ever meet him again, maybe I'll work up the courage to introduce myself.

Thursday 26 May

12:50 PM - I just spent over 90 minutes looking at the catalog for "Without Sanctuary."

I am emotionally exhausted.

Re: Thursday 26 May

I sort of felt like I had to let that post from the afternoon stand on its own...so I'm continuing my Thursday entry here. Like I wrote, I spent a long time looking at the images (over 100 postcards) and reading the information that accompanies them, including several essays that I'll probably be referring to in my journal. The first training session for discussion facilitators incorporated a lot of information from historian Leon Litwack's introductory essay to the catalog. Joy Bivins, the curator of "Without Sanctuary," did a great job of giving a comprehensive introduction to the topic of lynching, something that I don't think any of us was very familiar with.

The first thing we did was to come up with a working definition of the term "lynching." I liked this because it reminded me of Dr. Beswick's HIST 441 class, where we continually discussed the definition of "slavery." We decided that a lynching is an execution by a mob with the denial of due process. As I re-read that sentence, I find it hard to reconcile the almost clinical words with the images I've been looking at for the past two days. But Litwack provides plenty of gory details in his essay, "Hellhounds" (none of which I am going to quote here). He recognizes that because of this exhibition's gruesome nature, it will come under attack. Litwack writes, "The intention is not to depict blacks only as victims or whites only as victimizers, but the extent and quality of the violence unleashed on black men and women in the name of enforcing black deference and subordination cannot be avoided or minimized." He insists that even though we might prefer to forget such an ugly episode in American history, it is part of our heritage and we need to remember it, especially its connections to present-day racial issues.

SEP 2 2005



Going out on the town can be tough when you're on a budget. For you newcomers to Chicago (as well as for old residents), here's a list of places, events and services in the city this summer that are absolutely FREE!

Field Museum

FREE on "Discount Days": Museum Campus week 5 June – 10 June
1400 S. Lake Shore Drive
312-922-9410
<http://www.fieldmuseum.org/>

Museum of Contemporary Art

FREE on Tuesdays 5 – 8 PM
220 E. Chicago Ave.
312-280-2660
<http://www.mcachicago.org>

Millennium Park

Don't miss the public art, outdoor dining and free concerts at Chicago's latest attraction.
Randolph and Michigan
<http://www.millenniumpark.org>



Museum of Science and Industry

FREE during Museum Campus week
5700 S. Lake Shore Drive
773-684-1414
<http://www.msichicago.org/>

Art Institute of Chicago

FREE on Tuesdays
111 S. Michigan Ave.
312-443-3600
<http://www.artic.edu/aic/>



Lincoln Park Zoo
<http://www.lpzoo.com>

DuSable Museum of African-American History

FREE on Sundays
Founded in 1961, the DuSable is the oldest museum of its kind in the United States.
740 E. 56th Pl.
773-947-0600
<http://www.dusablemuseum.org>

Peggy Notebaert Nature Museum

FREE on Thursdays

Investigate ecological issues in the exhibits, or simply find a moment of peace in the Butterfly Haven.

2430 N. Cannon Dr.

773-755-5100

<http://www.naturemuseum.org/>

**Spertus Museum at the Spertus Institute of Jewish Studies**

FREE on Fridays

View a collection of artifacts illustrating the Jewish experience, and visit one of the largest public Jewish libraries in the country (reading and research privileges are FREE).

618 S. Michigan Ave.

312-322-1747

<http://www.spertus.edu/>

Mexican Fine Arts Center Museum

Exhibiting contemporary and traditional Mexican art, this museum is located in the heart of Chicago's Mexican-American community.

1852 W 19th St.

312-738-1503

<http://www.mfacmchicago.org/>

Clarke House Museum

FREE on Wednesdays

See how an early Chicago family lived in the city's oldest surviving home. The Clarke House is part of the Prairie Avenue Historic District, along with the Glessner House.

1827 S. Indiana Ave.

312-326-1480

<http://www.glessnerhouse.org/tours.html>

Glessner House Museum

FREE on Wednesdays

This 1887 Arts and Crafts style house represented a radical shift from traditional home design, and contains a large number of decorative objects.

1800 S. Prairie Ave.

312-326-1480

<http://www.glessnerhouse.org>

Newberry Library

This non-circulating library displays exhibits and presents many lectures and other public programs.

60 W. Walton St.

312-943-9090 <http://newberry.org>

Chicago Cultural Center

Visit the Museum for Broadcast Communications, grab brochures at the Visitor Information Center, or attend one of numerous musical performances, films and lectures.
78 E. Washington St.

312-744-6630

<http://www.ci.chi.il.us/Tourism/CultureCenterTour/>

Ancient Near East Film Series

Sundays 2 PM

Watch documentaries on topics in ancient near Eastern history, art and archaeology.

Oriental Institute, University of Chicago

1155 E. 58th St.

<http://www.oi.uchicago.edu>



Gospel Music Festival 3 June – 5 June
Millennium Park

Blues Festival 9 June – 12 June

Grant Park

Lake Shore Drive and Monroe

<http://www.cityofchicago.org/SpecialEvents>

Bike Chicago events:

First Monday of the month (May – Sept)

Free breakfast when you ride your bike to work.

Millennium Park Bicycle Station, 239 E Randolph

Bike to Work Day Rally 17 June, 7:30 AM – 9:00 AM

Daley Plaza

For more info, visit www.bikechicago.com

Summerdance 2005 15 June – 28 Aug

Weds 6-9 PM: DJs spin electronic dance music

Thurs – Sat 6-9:30 PM; Sun 4-7 PM: Learn the steps in the first hour of lessons.

Then try them out with two hours of live music, from big band swing to salsa.

Spirit of Music Garden, Grant Park.

601 S Michigan Ave, b/t Harrison St and Balbo Ave, across from Columbia

Ravinia

Free lawn passes are available for college students for Chicago Symphony Orchestra concerts (except the Gala Benefit evening) and Martin Theatre concerts (excluding the "Martinis at the Martin" series). Simply present a current student ID at the Box Office on the evening of the performance; one lawn pass per valid ID.



200 Ravinia Park Rd., Highland Park, IL 60035
Visit website for concert schedule and directions to the venue:
<http://www.ravinia.org>

Country Music Festival 25 June – 26 June
Grant Park

Outdoor Film Festival

Tues. nights at 8 PM (12 July – 23 Aug)

Films selected by Roger Ebert include *Annie Hall*, *E.T.* and *Star Wars*.
Butler Field, Grant Park



Taste of Chicago 24 June – 4 July

Admission is free, so come check out the musical guests. (But you'll probably want some money so you can sample food from over 60 different area restaurants.)
Grant Park

Gay and Lesbian Pride Parade 26 June
Belmont and Halsted



Chicago Air and Water Show

20 Aug – 21 Aug, 9 AM – 4 PM

The water show begins at 9 AM and the air show runs from 11 AM to 4 PM both days.

Viva! Chicago Latin Music Festival 27 Aug – 28 Aug
Grant Park

Chicago Greeters Program

Fill out an online application to schedule a tour of the city with a local volunteer. You can even take a tour focusing on a neighborhood, like Little Italy, or a theme, like African American heritage.

<http://www.chicagogreeter.com>

Chicago's Free Trolleys

From Memorial Day through Labor Day, the free trolleys will travel to and from Navy Pier, the Museum Campus, Lincoln Park Zoo, Michigan Avenue, State Street and the Chinatown/Pilsen neighborhoods, with many stops in between.

<http://www.cityofchicago.org>

(Under "Exploring Chicago," click on "Travel and Transportation," then "Public Transportation," then "Trolley Schedule.")



For information on more events around town, you can always visit:

www.cityofchicago.org www.chicagoparkdistrict.com www.metromix.com

The second essay in the "Without Sanctuary" catalog, by Hilton Als, is really fascinating and offers more food for thought than Litwack's, which is more historical. I think I'll return to it next week when I undergo training with the Anti-Defamation League.

Friday 27 May 2005

Marne wasn't here today, and neither were many other people in the Visitor Services department, so I worked on a few things on my own. As much as I enjoy working independently, I definitely missed the human contact. But I love the relative autonomy I have here at CHS (I have an entire hour for lunch! And I can eat it in the park, at the zoo or at the beach if I want to!) and I think that is something I'll be on the lookout for when I start searching for a job.

I spent some time online looking at various museums' websites, Chicago and otherwise, to see what kind of information they have for volunteers. I was surprised to find that most of the sites I visited have very comprehensive pages outlining what positions are available, what kind of training is provided/required, and what sort of time commitment is expected (4 hours/week seems standard). Not only large institutions like the Art Institute and the Field, but smaller ones like the Oriental Institute have really detailed descriptions and contact information. Actually, probably the best site I saw was the Minnesota Historical Society's, which even includes a volunteer newsletter.

Because volunteers are such an important part of CHS (they give most of the tours), Marne asked me to look at other museums' sites to see how we measure up. We do offer comprehensive information online, but what would really help is to have an application available for download. What would be even better would be the capability to submit the application electronically. I think we should definitely keep the snail mail option (as opposed to the Field, who *only* accepts electronic applications), but people should at the very least be able to view the app and print it out.

I don't think I've ever really understood that saying about "reinventing the wheel" before today. What I mean is, when it comes to more technical/bureaucratic stuff like this, it's helpful to see how other institutions have done it. I'll probably be calling some of these places to compare even further and see what kinds of suggestions they have. If someone else has a system in place that works, why try to build a new one at CHS? It's important to be able to recognize when being totally independent is necessary, and when it's acceptable - and even necessary - to look to outside sources for help.

Tuesday 31 May 2005

Tonight I attended the first half of a two-part workshop with the Anti-Defamation League. This training is supposed to better prepare us, the volunteers, to lead discussions with viewers who have just seen the "Without Sanctuary" exhibit.

Though I saw the volunteers on Thursday, it was nice to finally meet them all and talk with some of them. There were a few staff members there, but no other interns - so with a few exceptions, I was the youngest person in the room by about forty years. I have to admit that I was pretty worried at the beginning of the workshop, when we couldn't even get through an introduction without debate. In fact, my only contribution for the first two hours was to (pointedly, desperately) suggest the word "polite" in an acronym for R.E.S.P.E.C.T. I began to wonder if leading a discussion was even for me - if I fear conflict so much, how am I going to deal with visitors' reactions to such a potentially explosive topic?

But ultimately I decided, after receiving compliments on several "mature" comments I made towards the end of the session, that maybe it is just this diplomacy and commitment to *civilized* discourse that will help me facilitate discussions. It's really important to me for students and other visitors to feel that they can safely express their reactions, without fear of attacks or interruptions. I've had experience leading discussions at the BSU art museum and in various classes, and I think I've usually done pretty well. It's just the nature of this exhibition that makes me a little more nervous. After the second half of our ADL training tomorrow, and after I sit in on a discussion or two, I'll feel much better. And I know from experience that all the anxiety I feel leading up to an event like this disappears within the first five minutes of me actually *doing* it.

The other notable thing about this evening was that we actually got to walk through the exhibition (which opens Saturday) for the first time. I didn't spend very long inside it, because it's not totally set up, and because I spent so long looking at the catalog last week. The postcards are small, forcing the viewer to get up close and personal with the images. In me they provoke an intense identification with the victim, but also with the crowd. I ask myself, "What would I have done in this situation? Would my face be in one of these photos?"

Wednesday 1 June 2005

This evening concluded the ADL workshop, "A Community of Difference." Probably the most important information I gained tonight were tips on how to encourage participation in a discussion. I've used some techniques successfully during tours at the art museum: echoing someone's comments, encouraging them to expand on what they said, asking the group, "Does everyone agree with that?" The ADL's packet includes even more suggestions that I hope will help me keep a productive discussion going.

Earlier in the afternoon, I attended a meeting about "Without Sanctuary" with Marne. The exhibition opens Saturday, and a ceremony is planned that includes a choir singing and remarks from two ministers, as well as reading the names of the lynching victims whose pictures are exhibited. It was fun to sit in on this planning meeting and listen to all the little final details that are part of something like this. I feel like this step would probably be somewhat different at a larger institution, but while CHS does have event

planners and maintenance staff that will be fulfilling their responsibilities, other people in Visitor Services and History Programs still have to step up.

I will most likely be going to the ceremony (even though it means going through my 90 minute commute on a Saturday, and I was already thinking of coming down Sunday too...). I've been thinking and journaling so much (without even touching on half the connections I've made) about this exhibit, and it's probably the thing at CHS I know most about, so I really think I should go.

Thursday 2 June 2005

Today I went through pages and pages of plans for the new Chicago History gallery, set to open in the fall of 2006. The new galleries (Chicago and American) will be more than double the size of the old.

I read all of the label copy detailing the city's history, from early Native American inhabitants to more modern issues of industry and economy. The gallery, titled "Chicago: Crossroads of America" (though unfortunately I think this is also Indiana's motto?), has a sort of chronologically thematic approach. The big categories are "City on the Make," "City in Crisis," "Sweet Home Chicago," "Second to None," and "My Kind of Town." For example, "City on the Make" tells a chronological history of Chicago while tying it to the overarching themes of crossroads and progress (what I interpret "on the make" to mean). Beginning with the Indians' recognition of the area for its strategic location near several waterways, the timeline includes Marquette and Jolliet's exploration of the area and the consequent fur trade; mention of early settlers Kinzie and DuSable (a man of African descent now recognized as Chicago's first resident); railroads, again emphasizing Chicago's central location; the building of the I & M Canal; the growth of the meatpacking, furniture and steel industries, and much more that I can't remember right now (I'm surprised I remember this much!). This section isn't quite an example of what I was talking about: it manages to be both thematic and completely chronological. A better example is "City in Crisis," which goes from the 1919 race riot to the civil rights struggles of the '50s and '60s, then skips to the 1915 Eastland disaster.

Actually, that section is the only one I am unhappy with, because I can't think of a good way or even a good reason to transition from the tumultuous, resonant events of the civil rights movement to a seemingly unrelated boating disaster. It seems to go much better with the first part of the section, which includes the Fire. Probably the best example of the chronologically thematic approach is "Second to None," which details Chicago's many innovations, from Daniel Burnham's city plan, to skyscrapers and other architectural contributions, to corporations like McDonald's and Motorola, to Chicago's role in the development of the first sustained nuclear reaction and the birth control pill. Even though these things don't go together chronologically, putting them all under the umbrella of "innovations" works and helps illuminate relationships among them that would not otherwise be apparent.

Anyway, I'm so glad I get to pore over this, because it's crucial to what I am supposed to be working on, which is developing new programs for the interpreters who will work in this gallery. And how would I be able to do that without knowing what is *in* the gallery? Plus it has been a great review of Chicago history, some of which I haven't been exposed to since elementary school.

This afternoon I sat in on a school group planning meeting, which is exactly what it sounds like. We discussed new ideas to make CHS inviting to students as soon as they walk in the door (and actually, suggestions for teachers' pre-visit activities and signs posted outside would mean the experience begins even *before* they walk in the door). It was a fun meeting because it was purely brainstorming; no concerns about practicality or budget yet. There were a lot of statements that began, "What if we...?"

"What if we had the class bring an object that they could display for the day? Then they would be like the 'guest curators' for a day."

"What if we gave them nametags with pictures of artifacts on them? Then they could find the artifact in the gallery and tell the rest of the class about it."

I think I've mentioned before that museum education is something that really interests me, so it was fun to talk about kids on field trips and try to figure out what would hook them. This same group has met many times in the past to come up with activities for classes to do while they are here at the museum, and I've had the opportunity to look at minutes from those meetings and therefore to familiarize myself with their process even more. I especially liked this group because they said so many things that I never would have thought of. This almost made me feel a little inadequate, especially since a museum educator I spoke to a few years ago (while writing a paper for HIST 240) told me that she found her background as an educator much more useful than her knowledge of history.

Saturday 4 June 2005

This afternoon I attended the "Without Sanctuary" opening, as I mentioned I was going to. I thought it would be a good idea, in case something happened that I would want to mention while leading a discussion.

Before the ceremony began, I handed out programs and answered questions about the exhibit. There were a fair number of people there and I think Joy Bivins, the exhibit's curator, was pleased with the turnout. The Chicago Community Chorus, a gospel choir with a nice big sound, began the program. Then the names of all the victims shown in our exhibit were read out loud by Father Darryl James, the rector at Messiah-St. Bartholomew Church, and the Rev. Bliss Browne (I love that name), president of Imagine Chicago. After that, CHS' president, Lonnie Bunch, said a few words. Lonnie is leaving the Historical Society next week to become the director of the Smithsonian's new African American Museum, so it was special for him to introduce his "baby," since it is his last exhibit here. Then two more reverends, Philip Blackwell of First United Methodist

What is missing from the volunteer readings?

info on the railroads / Pullman

(we do have Pioneer monographs)

lumber / furniture industry; steel?

downsides (ie the jungle) of meatpacking (scant mention)
"new Economy" - CBOT

- re-evaluate Haymarket stuff - more on fire? (cause, effects)
- 1919 race riot - Pullman strike? (appears to be missing from gallery as well; include: Mangland Chicago: bootlegging, Copare, St. Val's Day etc
MLK's role in fighting housing discrimination (which we do have info on)
- 1968 riots, DNC
- Eastland disaster (do they need extra readings etc?
✓ or can they rely on what's in the gallery?)
- modern retail info? (do have Montgomery Ward article)
- architecture readings ... pare down? which ones offer best info while remaining relatively concise?
- nuclear chair reaction
- the pill
- progressive education?

Chicago blues, jazz

- silent film industry (ask Brenden for references?)
- theater
- Century of Progress
- sports teams / parks?
- "City in a Garden"? (Park District?)

What existing readings could be better?

Indians of the Chicago Area

is OK (1990)... but what about the rest?

more on St. Dearborn?
Durable stuff is old, but cool
(1950)

1972 chapters OK... but I still feel like it could be better

definitely new for trader stuff

- Husband piece OK, also Wolf Pt.

is I+M Canal brochure worth duplicating (retyping)?

- same for Chicago Portage brochure

~~which waterway maps to keep? (1st + last are good) keeping~~
pane down waterway stuff?

edit Pioneer monograph - some of it a little technical
reduce to one Mrs. O'Leary article

choose best Haymarket article, illustrations - supplement?

integrated housing article is good - something including Mkt's
role would be nice too

pane down architecture readings

(What is necessary
for the volunteers
to know?)

7/20

RAILROADS

✓ F38AS *Chicago History*. Chicago: Chicago Historical Society. v.5, p. 146-148
C4C4 - role played in growth of Midwest.

v.5

✓ F38AS
C4C4 *Chicago History*. Chicago: Chicago Historical Society. v.10, p. 134-136.
-effect on Chicago's economic growth.

v.10

✓ F38AS
C4C4 *Chicago History*. Chicago: Chicago Historical Society. v.22, no. 1, p. 68-69,
70, 71.

v.22 n.1 -contribution to growth of Chicago.

PULLMAN PORTERS

✓ HD6515
R36B83 Brazeal, Brailsford Reese.
The Brotherhood of sleeping car porters, its origin and development, by
Brailsford R. Brazeal ... Foreword by Leon Wolman ... New York and
London, Harper & brothers, [1946]
Bibliography: p. 245-250.

✓ HD6515
R36H37 Harris, William Hamilton, 1944-
Keeping the faith : A. Philip Randolph, Milton P. Webster, and the
Brotherhood of Sleeping Car Porters, 1925-37 / William H. Harris. - Urbana :
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Bibliography: p. 229-241.

Film
HD6515
.R36S26 Santino, Jack.
1989 Miles of smiles, years of struggle : stories of Black Pullman porters / Jack
Santino. - Urbana : University of Illinois Press, c1989.
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✓ HD6515
.R362E8 Tearing down the color bar : a documentary history and analysis of the
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- P96H3 Harding, Carroll Rede, 1888-
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PULLMAN STRIKE

F37NC

- P9L64 Lindsey, Almont, 1906-
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F38NC

- P9M3 Manning, Thomas G ed.
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v.10 Upton Sinclair and the writing of The Jungle
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v. 100, observer who describes the Stock Yards of Chicago from a visitors point of
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C454 *Making the second ghetto : race and housing in Chicago, 1940-1960* / Arnold R. Hirsch. Cambridge [Cambridgeshire] : New York : Cambridge University Press, 1983.
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qE185.5

E16

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v.21

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no.6

HD7304

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F38HJ

F4

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✓ F548.52

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police officer's POV

avail. qJK2313

1968 Ridgeway, James.
H27 The cops & the kids / by James Ridgeway. – p. 11-14.
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F38KX Walker, Daniel.
D4W2 Rights in conflict; convention week in Chicago, August 25-29, 1968; a
1968c report. Special introd. by Max Frankel. New York, Dutton [c1968]
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1969 [Report]. – [S.l. : s.n., 1969]
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C4R41 New York Times, 1971. *Relevance...? ('69-71, no '68)*

Reference

✓ F38KK Schultz, John, 1932- *not enough* *too much*
D4S33 No one was killed; documentation and meditation: convention week,
Chicago, August 1968. Chicago, Big Table Pub. Co. [1969]

Reference

✓ F38KK Stein, David Lewis.
D4S7 *Living the revolution; the Yippies in Chicago.* Indianapolis, Bobbs-
Merrill Co. [1969] *disorganized - long protest in PDV*

HV8138

Unavail
.D66 Donner, Frank J.
1990 *Protectors of privilege : red squads and police repression in urban America*
Frank Donner. - Berkeley : University of California Press, 1990.
Includes bibliographical references.

✓ F548.52

F37 Farber, David R.
1988 *Chicago '68 / David Farber.* - Chicago : University of Chicago Press,
1988. Bibliography: p. 259-296. *pretty good summary - overlaps w/ everything else*

✓ F38PV

WFMT Rose, Don.
P9 The clash of sixty-eight.
v.27 (In *Chicago*, Chicago, WFMT, Inc., Aug. 1978, v. 27, no. 8, p. 123-127,
no.8 160, 162-164, 232; illus.) *good, concise*

F38PV

WFMT August 1968: bringing the war home.
P9 (In *Chicago*, Chicago, WFMT, Inc., Aug. 1978, v. 27, no. 8, p. 46
v.27 147; illus.)
no.8

FORT DEARBORN

Reference

F38AS [Angle, Paul McClelland, 1900-1975]
C4C4 Fort Dearborn, 1803-1812.
v.2 (In *Chicago History*, Chicago, Chicago Historical Society, Summer, 1949,
no.4 v. 2, no. 4, p. 97-102.)

Reference

F38AS [Angle, Paul McClelland, 1900-1975]
C4C4 The end of Fort Dearborn.
v.4 (In *Chicago History*, Chicago, Chicago Historical Society, Spring, 1957,
no.11 v. 4, no. 11, p. 328-333.)

Reference

F38AS [Angle, Paul McClelland, 1900-1975]
C4C4 The Fort Dearborn Massacre: Kinzie vs. Quaife.
v.6 (In *Chicago History*, Chicago, Chicago Historical Society, Summer, 1962,
no.8 v. 6, no. 8, p. 249-254.)

Reference

F38AS Frazier, Arthur H.
C4C4 The military frontier : Fort Dearborn.
v.9 (In *Chicago History*, Chicago, Chicago Historical Society, Summer 1980,
no.2 v. 9, no. 2, p. 80-85)

Reference

qF548.4 Danckers, Ulrich.
.D36 *A compendium of the early history of Chicago : to the year 1835 when the
Indians left* / 2000 by Ulrich Danckers and Jane Meredith ; John F. Swanson,
contributing editor, with a contribution from Helen S. Tanner. -- River Forest,
Ill.: Early Chicago, Inc., 2000.

F38BA

P7 Pokagon, Simon
The massacre of Fort Dearborn at Chicago. Gathered from the traditions
of the Indian tribes engaged in the massacre, and from the published accounts.
By Simon Pokagon, chief of the Pokagon band of Pottawatomie Indians.
(*Harper's magazine*, March, 1899. p. 649-656.)

Pokagon's tale of the massacre has flaw in it. Disputed points in his story.
Chicago Tribune -- 1897, Feb. 8 p. 9

Reference

F38BA Helm, Linai Taliaferro, d. 1838.
H3 The Fort Dearborn massacre, written in 1814 by Lieutenant Linai T. Helm,
one of the survivors, with letters and narratives of contemporary interest, ed. by
Nelly Kinzie Gordon. Chicago, New York, Rand, McNally & company [c1912]

BIRTH CONTROL

avail HQ764
S3D66 Douglas, Emily (Taft) 1899-

125
Margaret Sanger; pioneer of the future. [1st ed.] New York, Holt, Rinehart and Winston [1969, c1970] Bibliography: p. [263]-264.

Sanger, Margaret. *My Fight for Birth Control.* New York: Farrar & Rinehardt, 1931.

- - - *Autobiography.* New York: W.W. Norton & Co., 1938.

✓ E37JC

G9 Guthmann, Bernice J.

The planned parenthood movement in Illinois. Chicago, Planned Parenthood Association, Chicago Area, 1965.

nothing really useful

NUCLEAR REACTION

QC792.74 .N83 1984 OVERSIZE

University { The Nuclear chain reaction--forty years later: proceedings of a University of Chicago symposium, commemorating the fortieth anniversary of the first controlled, self-sustaining nuclear chain reaction / edited by Robert G. Sachs.

QC789.2.U52 F375 1988a MICROFILM

The first "truly national laboratory" [microform] : the birth of Fermilab / by Catherine Westfall.

✓ F38DA

F39F4

Atoms in the family; my life with Enrico Fermi / Laura Fermi. [Chicago] University of Chicago Press, 1954.

good 1st person stuff

JAZZ/BLUES

✓ F38PV

WFMT Tesser, Neil

P9 Chicago jazz blues.

v.28 (In *Chicago*, Chicago, WFMT, Inc., May 1979, v. 28, no. 5, p. 192

no.5 193,195-196) *Ass. for the Advancement of Creative Music.*
not really relevant...

✓ Reference

F38AS Metcalfe, Ralph, jr.

C4C4 The Blues, Chicago style.

v. 3 (In *Chicago History*, Chicago, Chicago Historical Society, Spring-Summer, 1974, v. 3, n.s.no. 1, new series, p. 4-13)

Church, and Calvin Morris, Executive Director of the Community Renewal Society, each gave short speeches.

I thought it was a good move to have a multiracial group of people presenting at this ceremony; it shows exactly the kind of harmony (if that's not too cheesy a word) that I think we are trying to promote with this show. The audience was also very diverse, and I think that bodes well for the visitors that will be coming to view this exhibit until December.

"Without Sanctuary" and everything surrounding it remind me of a phrase I came across while researching the National Underground Railroad Freedom Center this semester: "museums of conscience." The author used it to describe a new breed of museum, like the Freedom Center and various Holocaust museums, that try to send a message through the exhibitions they mount. Though CHS is not a museum of conscience, this is definitely an exhibit of conscience, and I wonder what the ramifications of that are. Do people feel like we are losing the impersonal point of view that historians are supposed to have when we use words like "savage," "evil" and "disgrace"? Are historians supposed to strive to be purely objective? I mean, we can all agree that the Holocaust of the Jews and the lynching of black Americans are horrible events that should never happen again. Can't we?

I think what I am really worried about here is not necessarily the loss of the objective eye, but rather a tendency toward what historian James Loewen has called "feel-bad history." He argues that in an effort to counter the often "feel-good" history that has been presented to us in the past, we now concentrate on the negatives (he used slavery as an example). Another historian uses the term "historical self-flagellation" to refer to the same phenomenon. Are guilt and shame fueling "Without Sanctuary"?

Then again, CHS has augmented the photo collection with our own section on the anti-lynching campaign, specifically the work of Ida B. Wells. Spotlighting the efforts of these groups, often led by black women, gives back African Americans the agency that some would argue they are denied by photos that portray them as victims. And this exhibition really is proving to be (as it has at other institutions) a way to open a dialogue about current race relations in America.

Monday 6 June 2005

This afternoon, Paul, a volunteer I met last week, gave me a tour of the Lincoln Park neighborhood. I met him at the Fullerton L stop and consequently figured out a faster way to get to Union Station! Unfortunately this may have been the most important piece of information I learned on the whole tour. It was *incredibly* hot outside today, and I have to confess that I was slightly worried about 81-year-old Paul.

I mentioned in an earlier post that I wasn't totally satisfied with Sheila's tour of the park, but I have to say that after Paul's tour, I appreciate Sheila much more. She simply had a

better technique. She talked conversationally as we walked, while Paul and I would walk silently until he stopped at a street corner and proceeded to read a page of his script to me. It was an inefficient way to give a tour, but I suppose it's good that I had this experience so I can start figuring out which techniques I would like to use when I eventually present one of these walking tours. I now know that I will need to practice a few times so I won't be entirely dependent on the script, and that a conversational tone makes people feel more comfortable and interested in what I'm saying.

I stayed late tonight to watch Keith Beauchamp's documentary, *The Untold Story of Emmett Till*. It is largely through this man's work that the case was reopened recently, and I had no idea if/when/how I would have another opportunity to see the film. I don't think I linked to Emmett Till in earlier postings because I knew I would be journaling a lot more about him eventually, and right now seems like a logical place to start. I've learned so much about him in these past few weeks that I will have to try to keep it concise.

Emmett Till was a 14-year-old African American boy from Chicago who was visiting relatives in Mississippi in the summer of 1955. While in the general store in town with his cousins, Emmett allegedly whistled at Carolyn Bryant, a white woman whose husband, Roy, owned the store. Supposedly she told him about the incident. Three days later, he and a friend, J. W. Milam, showed up at the house where Emmett was staying in the middle of the night, dragged him out of bed and drove off. Emmett's badly beaten body was later found in the Tallahatchie River tied to a 70-pound fan from a cotton gin. When Emmett's mother, Mamie Till-Mobley, heard what had happened, she demanded that his body be returned to Chicago. The box she received had the seal of the State of Mississippi on it, and she was not to open it. But she said she would open it herself if she had to - how did she know for sure he was inside? When the box was opened, she had to work hard to recognize her disfigured son: his tongue had been cut off and hung out of his mouth, one eye was totally gone and only two teeth remained. When she looked at the hole on one side of his head, she could see clear through the other side. She insisted on an open casket funeral, saying, "Let the world see what they did to my son." Photographs* were published in *Jet* and *Ebony* magazines, and the event became a catalyst for the civil rights movement. Rosa Parks said that when she was sitting on that bus, she was thinking of Emmett Till.

Bryant and Milam were acquitted by an all-white, all-male jury that took less than an hour to return the verdict, despite all the evidence that placed them at the scene of the crime. Just this weekend, Emmett's body was exhumed by the FBI for DNA testing to see if links can be found to any other possible accomplices (Bryant and Milam are now dead).

Emmett's story is the most powerful one to me, and I think his photos (though how a photo of one dead human can be "worse" than another I don't know) are the worst in the entire exhibition. I have seen them several times, and they still make me catch my breath and wonder who in this world could do something like that to a little boy.

Beauchamp's documentary does not have amazing production quality, but it does have invaluable 1955 footage of the courtroom, Mamie Till-Mobley, and Mose Wright (the uncle with whom Emmett was staying). Mrs. Bradley (her later married name) died two years ago, and in fact that was when I first heard about the case. Her courage in the face of this awful event is absolutely awe-inspiring. I thought it was incredibly brave of her to force the world to look at her baby's face.

Tonight I cried for Emmett Till, and it wasn't the first time, either. I can't even imagine how Joy has dealt with all her emotions during probably six months of curating this exhibition. I have always been sure that I need to care about what I do at my job, but now I am wondering if it is possible to care too much. If I had to immerse myself in something like this, how would I be able to deal with it? How would my friends and family be able to deal with *me*?

*I don't really know what to say in this disclaimer...just wanted to give you a little time to get to the bottom of the post before you actually see the photo. It is graphic and you will wince.

Tuesday 7 June 2005

Today we had an orientation session for the interns, which I thought might be a little weird since this is already my third week. But it was not redundant or boring at all. First we had a tour of the Research Center on the third floor, which I actually had not been inside yet. Resources include books, manuscripts, maps, photographs, architectural drawings, newspapers and oral history interviews. There are some electronic research tools that can only be accessed from the center, but anyone can access the online catalog, Archie.

After poking around the Research Center (including a trip up to the attic, which was as dusty and disorganized as I hoped it would be), we went on a walking tour of the Old Town neighborhood. (Click HERE for neighborhood map.) Dick Cody, an experienced volunteer here at CHS, incorporates old photos into his tours, which is a fun idea. It adds another dimension to the tour when you can stand in front of a building and be able to see what was there a hundred years ago.

While eating lunch, I got a chance to talk with the other interns (there were about ten there). This was nice because until this point, I had only seen two of them. Most of them are either from Chicago or go to school here, and most of them are here part time. I know a few of them are working on walking tours, so I expect to see them, but I'm not sure how much contact I'll have with some of the others. All were sufficiently appreciative of the list of free activities I compiled (see 25 May entry).

In the afternoon I attended another diorama meeting, where we continued to brainstorm ideas about how to incorporate these old favorites into a new setting. We discussed ways of making them appeal to more than just the eyes, which I like because it would tie them

to the theme of the new children's gallery: the five senses. It was pretty easy to come up with sounds that would go with each diorama, and even objects that people could touch (i.e. for the fur trader's cabin, could have a pelt to touch). Smell was a little trickier and taste, of course, pretty impossible. During our first meeting I didn't say a thing, but this time I tentatively volunteered a few ideas. Everyone at CHS is so kind that it makes me feel comfortable participating.

Wednesday 8 June 2005

<attachment: Portage Park>

One of the most fun things I did today was read a batch of kids' letters to the Historical Society, thanking their docents for the Chicago Fire workshop they did. I picked out some of my favorites to publish in the volunteer newsletter. (I've attached them here as a Word document.) Marne mentioned that, in addition to soliciting submissions from staff members, she also publishes articles written by volunteers. She has one particularly enthusiastic volunteer who always has a *ton* of articles and she does not always want or need to use all of them. She placed a limit of 500 words on all articles just to limit this person's contributions. This story reinforced to me how much patience and diplomacy Marne has, and needs to have, in order to work with volunteers. Sometimes they are overzealous, and sometimes they don't fulfill their responsibilities (it seems like people don't take jobs that they don't get paid for as seriously). I wonder how people at other institutions deal with their volunteers, and actually, since I plan to gather training materials from other museums, I will probably get a chance to find out.

Thursday 9 June 2005

I journaled in a previous post about attending a brainstorming session with the school group planning committee. Today Marne suggested that I look through her file on that group so I can get up to speed on their ideas so far. It is a *huge* file, filled with minutes from meetings that have been happening for a year. I was slightly disappointed to see some of the ideas from this most recent meeting in the minutes from other meetings already...it had felt like such a spontaneous explosion of ideas. But it was still valuable to look through.

Some of the notes included ideas for activities for classes to do while in the museum. The main groups that we target are 3rd-4th grade and middle school/high school. Probably the greatest and most helpful items in the file were a number of rubrics that had been created to evaluate the activities that had been proposed for each age group.

Also in Marne's file were plans for the new Chicago history gallery (not exactly blueprints...but definitely architectural drawings). It was cool to look at these and start to picture where all the artifacts and labels will go. I wish I could scan them to put in here, but there might be ramifications outside of logistics (I don't want to have to kill you for seeing classified documents) so you'll just have to believe me when I tell you how

Dear Mrs. Brown and Mrs. Pieja,

Thank you for being our tour guides. You showed us around the Chicago Historical Society and you told us all about the Great Chicago Fire. You let us watch a movie about and you showed us old stuff from the 1900's. You gave us a rectangle shaped thing that was made out of melted nails and then fused together. Then you let the boys from my table and me be the firemen. We were really excited so we were a little wild. After we ate lunch, we went on a scavenger hunt. But first we went to learn about Chicago's first Ferris Wheel. After that we went on the "Pioneer." The "Pioneer" was Chicago's first locomotive. It was really fun and noisy because we were running and screaming. Finally we went to the gift shop. I didn't buy anything because there was nothing in there that was cool. Then we went on the bus, and drove back to our school.

Love,
Tom Wesolowski
Happy Valentine's Day!

Dear Mrs. Brown and Ms. Pieja,

I want to thank you for making my day so special. I loved my visit to the Chicago Historical Society. My favorite part was when we got to act out the Great Chicago Fire. I thought the firemen were a little crazy don't you think? It was very exciting. I also liked when you asked us questions and we had to answer them. That was really fun! Thanks to you guys I am the smartest person in my whole family! And I enjoy that a lot! I hope you enjoy this letter; I hope you think it is exciting! I just want to thank you guys very much! I also liked the film about the "Great Chicago Fire" it was fun and exciting!

Love,
Colleen Kilgallon
P.S. I hope the next time I come I will get to see you guys again! Happy Valentines Day!

Dear Mrs. Brown and Ms. Pieja,

Thanks for teaching us all those cool things. They were really neat. (In my opinion.) My favorite part was when we had to find those things by the Chicago Fire movie.

You know my last name was in the movie. My last name is prairie. So whenever someone says (Prairie) They are all looking at one person. That person, as you probaly guessed it, is me.

Thank you for taking your time, you know, by teaching us all of that fun stuff. My other favorite part was the play I thought the firefighters were wild. Thanks again!

Sincerely,
Alana Prairie

Dear Mrs. Brown and Ms. Pieja,

Thank you for telling me lots of stuff about the Chicago Fire. Also thank you for showing us the great movie that was about the Great Chicago Fire. Thanks for all the fun stuff we did. I liked the play. I hope we were good. You were very nice I appreciate it thanks. Thanks for letting us touch the cool stuff. And letting us draw the cool pictures. It was all very cool. I am sorry if I was nosie. You are lucky because you get a chance to work there. Is that cool.

Your friend,
Juan Berumen

Dear Mrs. Brown and Ms. Pieja,

I had so much fun on my field trip to the Chicago Historical Society. If it wasn't for you, I would not have had any fun at all. You really taught me a lot about the Great Chicago Fire. I really liked that movie that you showed my class. I learned that rain stopped The Great Chicago Fire. That fire must have been scary. I could imagine all the noise people made with all the screaming. Thank-you for all awesome fun.

Me and my class all said that they had so much fun in the workshop. My favorite part was when we did the play. Remember I was Daniel Sullivan. I also liked it when we got to see the artifact from the Great Chicago Fire. That was the best field trip I ever went to. Thank-you so much.

Your friend,
Edin Ejupovic

Dear Mrs. Brown and Mrs. Pieja,

I'm writing a thank you letter to you because you let us see the Chicago Historical Society before you take it down. And I think that is really nice so I'm writing you a letter saying how nice you were to us and letting us see all the stuff we saw.

I am so happy you let me and my class see it. I think you shouldn't take it down because I think it is really nice. I want to thank you for letting us go in Chicago Historical Society I think you are the best. I have to go now bye.

Love,
James Walawender

exciting they are. Similar to when I saw "Without Sanctuary" before it was totally put up, I'm enjoying this way behind-the-scenes view.

Friday 10 June 2005

This morning I attended the going-away breakfast for CHS' president and director, Lonnie Bunch. I believe I have mentioned him before, but just in case - he is leaving Chicago for a post as director of the new Smithsonian museum of African American history. Of course we are sorry to lose him, especially at this crucial time of renovation. But I understand how it would seem impossible to pass up such an amazing opportunity.

I felt slightly awkward at the breakfast since I was the only intern there and I don't actually know Lonnie, though I've seen him at some Without Sanctuary events. But I talked to the people I knew, and Marne introduced me to some more, including Lonnie. I didn't really have much to say besides "Good luck and I'm sorry I didn't get to work with you," but I meant it because he seemed kind and genuine.

The whole thing got me thinking about these administrative museum positions, and what that would be like, and how people even get them. Directing a museum would be amazing. And it would also be really hard. And would I ever even know enough to think about being able to do it? Although I think what I would really like would be a position as a department head. It seems like that would provide enough responsibility while still allowing me to focus on a specific area. What is really going to help me figure this out are the brown bag lunches Marne has planned for July and August: each week someone from a different department will meet with us interns and talk about his/her job. And luckily, some of the people whose work I am most interested in will be speaking to us.

I was just thinking that something else that is slowly helping me figure out what I want is actually this Blackboard forum. I like reading about everyone's experiences because sometimes they are so similar and sometimes they are completely different. I'm starting to realize that what is important to me (I think) is the interpretation of the artifact, and not necessarily the artifact itself. Of course conservation, preservation, research, design, etc etc ad infinitum are vital to museums. But providing context for the visitor, sparking debate, drawing connections from the past to the present: this is what really lights my fire.

Monday 13 June 2005

<attachment: Activity Cart questions>

Today Marne created a list of questions (see attached) in preparation for a meeting she scheduled for me at the Field Museum. She has arranged for me to meet with a woman in the education department tomorrow to talk about the Field's activity carts.

Since the new Chicago gallery is going to be so much bigger than the old, groups won't be able to tour the whole thing at once the way that they used to. We are thinking that the answer to this problem, at least for school groups, might be to create tours that could focus on a section of the gallery (a Chicago Fire tour, for example) or a theme that runs throughout (like "innovations.") Another component that Marne is interested in exploring is the use of activity carts or stations, located in the gallery, with some kind of hands-on activity for people to do. Researching the development, use and maintenance of these carts has become a project of mine (hence my meeting tomorrow at the Field).

I am starting there because of Marne's contact, and because we know they have these carts since both she and I have visited them. We also know they do something similar at the Shedd Aquarium, but are not sure how well this would suit our purposes. I will continue investigating and preparing for my meeting tomorrow, which I am excited about.

Tuesday 14 June 2005

<attachment: interview with Kathleen Donofrio>

My meeting with Kathleen Donofrio at the Field today was great. She spent lots of time with me (about 90 minutes), explaining the development process behind their interpretive stations, as they refer to them (I am learning that there are *many* names for the same thing, which will probably help me search for them). Then she showed me some of the carts and finally, some of the training materials given to the volunteers who staffed them. This was probably one of the best days of my internship so far, partly because was fun to be off-site and partly because I actually felt like I was doing something useful.

The Field has about a dozen of these stations that were custom designed by an artist, each one tailored to the gallery that it's used in. They are very beautiful and very intricate, and I completely forgot to ask Kathleen how much they cost. (It was either forgetting or a psychological block against what is generally considered an impolite question. I know it's not like Kathleen bought them herself, but I was still a little hesitant to ask. This is probably something I need to work on.) Each cart has locked compartments to store objects and artifacts, and shelves that fold up so it can be put away.

What Kathleen (and I) really like about these is what she referred to as their "multi-functionality." What I mean is that the volunteers staffing the cart can choose how much of the activity they want to do. If they are new, or if there is only one of them, they may want to do a simpler activity to give themselves more control. If there are two experienced volunteers, they can take the activity to a higher level. This has to do with the activity, but also the physical construction of the cart. Most can be approached from multiple sides to maximize access by visitors. The volunteer can choose how many of the shelves to pull down, and store objects that are not in use.

14 June 2005

Interview with Kathleen Donofrio, Education Dept. Field Museum re: activity carts

Development

11 original interpretive stations designed by John Meyer (artist), built by outside contracting co.

1 station ("Shells") designed and built in-house

Cart activities = hands-on activities that the museum had already been doing – carts designed specifically to accommodate each activity

Those 11 carts developed at same time (about 8 years ago when Kathleen came to Field)

Shell cart developed 1 year later (?)

Designed for permanent exhibitions

Learning objectives can be based on educational standards (example of Native American tote) but more often seems to be based on pre-existing learning objectives related to exhibition

Use

These carts don't seem to be intended for school groups; most of them can only accommodate small groups of visitors (they do have hands-on activities for classes of children: portable "totes")

Definitely supplement galleries they are in; designer visited galleries beforehand to design a cart that would complement the space – though because they are portable, can be used in other spaces

Maintenance

Carts are stored in various closets throughout the museum; Kathleen recommends closet space as close as possible to the gallery in which cart will be used

All objects are stored in carts, which lock to minimize loss of supplies/artifacts

Staffing

Combination of paid staff and volunteers staff the carts

Volunteers read training manuals (in binders located in volunteer lounge – cannot remove [see example copied from Native American "tote" manual]), then shadow an experienced docent

Kathleen's Advice

- Make sure carts can fit through every door and hallway they will have to go through
- Try not to make carts too heavy; older volunteers may have difficulty moving them alone
- Find/create storage space close to area where cart will be used
- She really loves the multi-functionality of the carts, allowing for different "levels" of activity (e.g. the hieroglyph station has a front activity and a back activity, which means either 1 or 2 people can staff it and it will work just as well.)
 - o Based on not only number of staff, but also staff's familiarity/comfort level with material (e.g. many carts have shelves that can be set up...if the

- volunteer does not know everything, does not have to set up all shelves – can pick and choose or omit)
- Recommendations re: physical construction of carts
 - o *Tons* of locks, wheels available; pick types that will work best for your purposes (e.g. these carts have one set of fixed casters and one set that swivel for better steering)
 - o Though designer insisted on brass fittings, Kathleen has found that brass bends and many hinges, etc have had to be replaced
 - o Try to utilize every space on the cart (i.e. make cabinets for object storage in unused spaces) – she also applied this principle to storage in general, advising making closets out of “empty” space in the galleries

Notes:

Hands-on “tote” activities (like Native American example): a story, activity and artifacts stored in suitcase (actually they use sewing machine cases) – spread out tarps and kids do activity on the floor

Same designer also did the carts at MSI, so we may want to take a look at those and talk to someone there

My thoughts:

These carts are absolutely gorgeous (I think Sullivan would enjoy the way they marry form and function). The idea of visually tying them, via design, to the gallery is a good one, and one that we could adapt to whatever degree we desire. We may not want carts that are so specific to the area where they will be stationed.

The Field’s stations were designed with a particular activity in mind. Will we decide which activities to do before we develop the carts? Or vice versa? And would that be putting the cart before the horse? ;) We may want carts that we can use to do more than one activity, in more than one location.

Would something like the tote activities work better for our purposes? I like that it can accommodate a class full of kids, but it seems much more casual than a cart – more like something a volunteer would bring to a school, not something the school would expect to see while in the galleries.

Because of their specific designs, these carts are pretty tied to their galleries and to the activities for which they were developed. I think CHS would benefit from something a little more versatile, but Kathleen had tons of useful tips about things I never would have thought of. It was an especially good first interview and I feel more prepared now for future research.

(There are no pictures of the interpretive stations to link to, which is unfortunate because they're beautiful. But I've attached some notes I typed up from my meeting.)

Wednesday 15 June 2005

Today, confident with the success of yesterday's meeting, I followed up on some more activity cart research. Marne is already talking to someone at the Museum of Science and Industry, so I e-mailed and/or called the Milwaukee Public Museum, the Minnesota Children's Museum and the Getty Museum. The Getty's "Family Cart" isn't the sort of thing I'm looking for, but it was hard to tell from their website so I had to call. But the former two sound promising, so I'm looking forward to talking with someone about how they use their carts. I especially like this assignment because of the opportunity to learn from people at other institutions, and actually they might feel the same way; Kathleen asked me a few questions about how we do certain things at CHS (some of which I was, happily, able to answer).

Things like calling total strangers used to paralyze me with fear (sometimes I really think I have a social anxiety disorder). What helped me get over it was having to make a lot of calls to total strangers in a Virginia Ball seminar I did in fall 2003. I think that's one of the many benefits of a class like that, or an internship like this - getting me out of the comfort zone of academia and helping me learn how to deal with people. Especially dealing with them as peers, which I am still getting used to. I still think of everyone I work with as a "grown-up" and myself as a "kid," and it's very difficult for me to refer to them by their first names.

Wednesday 22 June 2005

I came into work late today because of a dentist appointment, so I figured that I could stay late to sit in on a "Without Sanctuary" discussion. Since going through training a few weeks ago, I have really wanted to observe one, but it hasn't been convenient. The discussions take place every Wednesday at 6:30 PM and every Sunday at 3:00 PM. I am not sure exactly how the times and days were decided, but it seems that the idea is to have a weekend time and an evening time to try to give as many people as possible an opportunity to come.

Right before it was scheduled to begin, I didn't see anyone sitting in the circle of chairs in the second-floor atrium, where discussions take place. I asked one of the security guards where it was, and she pointed me to the auditorium. I thought this was strange but

headed over there, only to walk into a lecture that had been going on for half an hour already. I had completely forgotten about this program, entitled "Trouble in Mind: Lynching in the Age of Jim Crow."

One of the speakers was Leon Litwack, a professor of American history at UC-Berkeley. I was excited to see him because he wrote an essay for *Without Sanctuary*, the book that I pored over a few weeks ago when preparing to view the exhibition. I think it's always cool to see someone whose work you've read in person, even if it's just a historical essay. (And I know I shouldn't say "just" a historical essay.) Professor Litwack was the best speaker by far; he gave good historical context and his talk was very coherent. The other speakers wandered a little bit.

I was glad that I accidentally stumbled into this program, because I want to attend all the Without Sanctuary programming. But I was disappointed that it was scheduled during the facilitated discussion, and that there was no signage* or any other indication that the discussion would not be taking place. Even the facilitators, who I saw at the lecture, did not realize that this program was happening during their discussion time. It seems like poor planning.

* "Signage" is a word that I have learned during my time here at CHS. I have never heard it before...I got along just fine saying "signs."

Tuesday 28 June 2005

This afternoon, Sam Plourd, Senior Collections Manager, took all interested interns on a tour of the collections storage areas. This was fun because it meant taking the freight elevator and poking around in dark, dusty rooms filled with artifacts. I got to see the dioramas, which I've been talking about in meetings, but never actually saw in real life. They are all taken apart right now so they can be cleaned, but I got a much better idea of what they are like – much more detailed and intricate than I had originally thought. I think the "shoebox dioramas" that we made in grade school were influencing the way I pictured these, and obviously they are far superior to those. They are very large, and some of them even have moving components. These haven't worked for years, but part of the conservation effort includes restoring those mechanical parts. I can see now why they are such an old favorite for many CHS visitors, who may remember them from childhood visits.

Some institutions might not want to bother with all the work that it will take to restore the dioramas (they have *tons* of tiny pieces, and each one has to be cleaned and put back exactly where it was). They are a little old-fashioned, and museums are trying to incorporate more technology, interactive, hands-on, and multi-cultural approaches into their exhibits. But CHS knows that if the dioramas are gone, there is a core group of people that will miss them and want to know what happened to them. This represents just one of the challenges facing a historic institution that is trying to revamp itself and its image. How can we market ourselves to a whole new audience, without losing the one

we already have? CHS obviously thinks it is worth it to invest time, effort and money into conserving these dioramas and displaying them in the renovated museum. However, as the meetings I have been attending show, the museum recognizes that interpretation is necessary to make these artifacts relevant to the public.

Wednesday 29 June 2005

Tonight I attended my first “Without Sanctuary” discussion. I’ve wanted to observe one ever since the training, and tonight was the first opportunity I’ve had (since there was a lecture last week when I tried to come). Two volunteers named Sheila and Rakhael were the facilitators, and a man named Todd was our sole participant. (Sunday discussions have been pretty well attended, about 25-30 visitors, but Wednesdays are slower).

The small size of the group allowed us to have a really good conversation. Sheila, Rakhael and I all know a fair amount about the exhibition through our training, and Todd is a CHS member who has actually seen the exhibit more than once, so he was something of an expert too. We talked a lot about mob action and the mob mentality, which is one of the most interesting and frightening aspects of the exhibition to me.

Even though I didn’t get to witness a typical public discussion, this was really stimulating and made me feel more comfortable with talking about the subject. I got a few more ideas for leading questions to ask from Sheila and Rakhael, who are also drawing on their previous experience with a CHS exhibition called “Choosing to Participate.” This exhibit dealt with events including the Holocaust and the Little Rock 9 who integrated schools in the late ‘50s. My favorite anecdote that Sheila and Rakhael told took place in Billings, Montana in 1993. Someone threw a brick through a Jewish family’s window that had displayed Hanukkah decorations, one of a number of hate crimes that had occurred recently. In response, thousands of people in the mostly white, Christian town displayed paper cutouts of menorahs in their windows.

I think it’s really important to talk about the idea of fighting prejudice during these public discussions, especially with regard to Ida B. Wells and Mamie Till-Mobley. It’s so easy to focus on the lynching photographs and walk out of the gallery with an overwhelming sense of despair. Talking about what we personally can do in our everyday lives might be a way of helping people to deal with some of the emotions “Without Sanctuary” stirs up. Then again, I really don’t want to get too didactic in these discussions. They are supposed to be a forum for people to express their ideas and feelings, not for us to advance our own agenda.

Thursday 30 June 2005

This afternoon the interns had the opportunity to tour the paper conservation lab. Carol Turchan, the CHS Paper Conservator, showed us around her workspace and displayed a

few items for us to look at. Carol is in charge of caring for and restoring all the two-dimensional objects in the collection: photos, books, documents, etc. (But not paintings - that is a different science, as I know from the art museum, and CHS does not have a painting conservator on staff.) One of the coolest things Carol showed us was a number of old daguerreotypes of Lincoln and his family members that were accidentally discovered in an old ledger book.

I have decided, based upon three tours so far (costumes, collection storage and paper conservation), that you have to be slightly crazy to do this kind of job. I mean this in the most affectionate way, and I don't want to offend anyone (i.e. Piers and Lesley, who have been doing some great preservation/conservation work this summer). The wonderful people who take care of our collections are very serious about their work, and I would not want them to be any other way. But it's not for me.

For example, Carol has to make sure that each book and document being moved (because of the renovation) is stored properly. So an artist friend of hers is creating individual cases for each book, somewhere between a box and an envelope, out of cardboard. He is crafting each one to fit the individual book. Just thinking about this process makes me want to scream. I don't think I am anywhere near meticulous enough to do that, or even to *want* to do that. The same goes for the custom-fitted forms that Lori uses to store and display clothing. Molding styrofoam and other materials to stuff each piece sounds so time-consuming that I can't imagine how she gets anything else done.

So like I said, I recognize the importance of the Collections and Curatorial Affairs department, as they're known here. And I know that if they did not do their jobs, I could not do mine. But I now also know that I would never want their jobs. This may not sound like a big deal, but for me at least, half of deciding what I want ends up being figuring out what I do *not* want. Caring for and restoring the collections is probably what most people picture when you tell them that you "work in a museum." It's certainly what I pictured myself doing when I was younger and imagined museum work. But HIST 240 first opened my eyes to the diverse options in a museum, and my internship at CHS is continuing that process.

Monday 4 July 2005

I celebrated our nation's independence at the Chicago Historical Society this morning, helping out at the membership table and handing out American flags. We had plenty of volunteers, interns as well as interpreters, but I had wanted to come see the program after reading its description in the CHS calendar:

"Celebrate the Fourth of July at the Chicago Historical Society! Each year, hundreds of families gather to enjoy the sights and sounds of Independence Day. Highlights include a parade led by the World's Tallest Uncle Sam, patriotic music, visitors from Chicago's

history, and much, much more. Indoor activities will include games and fiddle playing. This celebration is free and open to the public.”

My favorite parts included saying “Bonjour” to Jean Baptiste DuSable, Chicago’s first settler; listening to a speech by Democratic Congressman Bobby Rush; and helping Tao (our resident Canadian intern) distinguish between Thomas Jefferson and Benjamin Franklin as they shared the duty of reading the Declaration of Independence.

The whole program was pretty cheesy and absolutely delightful. I think that the 4th of July is one of those holidays that people celebrate without really thinking about its meaning (though I suppose you could make that argument for any holiday). And I’m not a die-hard patriot – even the word “patriotic” makes me uncomfortable – but I think I really did feel patriotic today. I was proud of my country, and proud of my city. And the big turnout helped me to see what a vital role CHS can, should, and does play in interpreting and celebrating Chicago’s history.

Wednesday 6 July 2005

Since I haven’t been scheduled to lead a Without Sanctuary discussion yet, I thought I might as well observe another one. It seems like a lot of the volunteers have been coming to discussions that they aren’t leading, and I think that’s good for several reasons. First, it keeps the information fresh in their minds. Second, they can use what they see other interpreters do in their own discussions. Laife mentioned in her journal watching other interpreters to “steal” techniques from them, and I think this is a great idea, and definitely the main reason I come to discussions. Finally, it is a way of showing support for fellow interpreters. If they look into the circle and see one or two familiar faces, it will be very heartening for them.

Brian, one of the younger Without Sanctuary volunteers, led tonight’s group of about fifteen people. I was really pleased at this turnout, especially after my last experience, where facilitators outnumbered the public. Some of this turnout was due to the fact that Merle, another volunteer, attended with some friends she brought. At first I thought this was a great way of showing support, as I mentioned above. But as the discussion progressed, it didn’t seem to be as kind a gesture as I thought.

Brian seemed a little nervous while talking to the group, and I think he misinterpreted the point of the discussion a little bit. We were taught during our training to facilitate discussion among visitors: ask open-ended questions, let them do most of the talking. But Brian began by lecturing the group about the history of lynching and about the exhibition. While this was good information, much of it was present in the gallery and so the audience would most likely have read it already. 15 minutes in, visitors had yet to contribute anything to what was supposed to be *their* discussion.

Merle noticed this too and began chiming in, but the problem was that she did not let visitors talk much either. They say that in a job interview, the interviewer should do 20% of the talking and the applicant 80%. This is the breakdown I envision for the discussions: visitors doing most of the talking, with the facilitator stepping in when necessary to prompt discussion, defuse a disagreement, or steer the conversation back from a tangent. I made two (vain) attempts to address open-ended questions to the group – vain because each time they were answered by Merle or Brian, and not the public. This, as I saw it, was Brian's main problem. When a visitor asked a question, he felt a responsibility to answer it, when I think it would have been more appropriate to direct it back to the visitor and to the group as a whole. If it was a specific question related to the exhibit, he would obviously be the most qualified to offer an answer. But, for example, a visitor asked, "How could something like this happen?" This is really not a question that Brian can answer, nor should he feel like he has to. I think he was really just putting too much pressure on himself, and that by doing *less* work, he could have actually had a more successful conversation.

The whole thing was really painful for me to witness and I was relieved when it was over. Afterwards, I let my feelings out to a friend I had brought with me to the discussion. To my surprise, he said, "Don't be so hard on them. It really wasn't bad." He pointed out that the other visitors seemed satisfied with the experience. I think it was just frustrating to me because I felt like it could have been a lot better.

Thursday 7 July 2005

Today I attended the first in a series of Brown Bag lunches that Marne has arranged for the interns this summer. The idea is for staff members from different departments to sit down with us and talk about what they do at CHS. I was looking forward to today's lunch because I already know two of the presenters, Ginny Fitzgerald, the head of the Visitor Services department, and Heidi Moisan, a museum educator in the History Programs department. They were joined by Josh Eisenberg, also in History Programs.

I paid especially close attention to Heidi, because I think she has one of the best jobs in the museum and I wanted to know exactly how she got it. She does school programming, working on the format of field trips, workshops and any activities school groups do in the museum. She has a BA in history and got a certificate in Museum Studies from Northern Illinois, in addition to a Masters in history. I asked her what she felt prepared her the most for working with school groups, because one worry of mine is that a lack of teaching experience may prevent me from getting jobs in museum education. For example, Ivy Disher, a museum educator at Minnetrista that I interviewed several years ago for a HIST 240 assignment, said that her experience as a classroom teacher was far more valuable than any history knowledge she had. Heidi said that she learned a lot about pedagogy and learning theory from the Museum Studies program at NIU, but that her on-the-job experience was also beneficial.

Something else that I think is a good idea, and maybe reduces the pressure on a museum educator who has not taught before, is that CHS has a teacher advisory board. This group of eighteen teachers meets with staff from History Programs when developing curriculum. I think this collaboration is good for both types of educators, and especially good for the students who come to the museum.

With the heavy emphasis placed on standardized testing today, teachers are having increasing problems planning and justifying field trips that they may want to take with their classes. If we want teachers to use the limited opportunities they have by bringing their students to CHS, we have to make sure that we have quality programming to offer them, and that is what Heidi and the rest of the History Programs dept. do.

Friday 8 July 2005

This morning I sat in on a presentation that curator Joy Bivins made to a group of teachers about "Without Sanctuary." I've seen Joy do this presentation before, but it seems like I always learn something new. Plus I was interested to hear the questions that teachers had for her about the exhibition.

She usually begins this talk by asking the audience, "What is a lynching?" Their responses lead into general historical information about the practice of lynching in America (first used during the Revolutionary War to shame Loyalists, then in the Old West as a form of vigilante justice). Lynching became more racialized when it was used as a form of social control beginning in the Reconstruction era, in the absence of slavery.

In addition to reinforcing some historical knowledge that I already had, I got to learn more about the process of developing this exhibition. There are over 100 images in the collection of postcard lynching photographs, and CHS is displaying 57 of them. Joy tried to provide the greatest breadth by using the earliest (1870) and latest (1961) photos, as well as representing geographic diversity. She was especially interested in images where the crowd is prominent, and of course she had to consider the condition of the photographs.

Although the postcard collection travels, it is not a "traveling exhibit." Museums curate the exhibition themselves, which means that Joy and her colleagues wrote all the label copy in the gallery, and also decided to supplement the postcards with sections on anti-lynching activism (featuring Ida B. Wells), Emmett Till (featuring our recent acquisition of courtroom drawings from the trial), and area to reflect and remember the victims. I think this adds a lot to the photographs, first of all by creating a Chicago connection. The section on activism especially gives African Americans agency that is denied them in the first part of the gallery, where often they are displayed as victims.

The highlight of today, of course, was Dr. Doyle's visit! I was glad that he and Marne could meet each other and talk. I don't think anyone else from Ball State has done an internship at CHS, but I think there is a pretty good program here, considering it is a

relatively small institution. I would highly recommend it to other public history students who might be looking to get out of Muncie for a bit.

Monday 11 July 2005

I'm aware that I am deplorably behind on my journal entries, and I promise to remedy that soon. But I just discovered a book that, while it is not life-altering, may be project-altering, at least for me.

The Interpreters Training Manual for Museums (which incidentally did NOT show up on my own Amazon search a few weeks ago), by Mary Kay Cunningham, offers tons of advice and guidance for training professional and/or volunteer museum interpreters. In fact I ran across a spookily relevant passage on page 20:

"When developing and gathering materials for training, it is helpful to combine all the materials for interpreters in one resource, such as a training binder. [OK, great! This is exactly what I am doing.] However, avoid the 'big black binder' syndrome that cripples many museum programs, which often insist on giving trainees comprehensive information about the collections. [Uh-oh...*this is exactly what I am doing.*] Instead, the materials included in the binder should be equally balanced between interpretation techniques (process of learning) and collection/exhibit information (content of learning). [Equally balanced?! Are you kidding me? There is no WAY I have as much material about interpretation as I do about Chicago history. I have this book now and one other, and that's it.] This means including only a few key articles or resources as background information. [Eek!]"

I included my reactions to this paragraph, hoping they accurately convey the rising sense of panic I felt while I was reading it. In the space of a few short minutes I became convinced that everything I have been investigating and compiling for the volunteer file was a total waste of time and energy. Luckily, the next paragraph (pp. 21) calmed me down a little:

"It is unnecessary (and even detrimental) to give each trainee a copy of every article ever published relating to the content of your collections or exhibits. [Well, duh. At least I know this much.] However, that does not mean such articles are not valuable. [Yes! Maybe I *haven't* been wasting time.] Supplemental resources should be made available separately in a series of reference binders or a reference library (with books, magazines, videos, etc.), or presented during enrichment training that fosters ongoing learning in all interpreters. [OK, a "supplemental reference binder": that is what we can call my project.] Trainers should be sensitive to the fact that interpreters have a sincere desire for information about content [and our volunteers definitely do], even as they remind trainees that how their information is delivered is just as valuable. [Some of our volunteer interpreters are former educators, which really helps them in this area.]"

In retrospect, I should not have been surprised at this emphasis on the delivery of information rather than the information itself. As I've mentioned, a museum educator at Minnetrista told me that she found her background as a teacher much more useful than her history background. And in my own training as a BSU Museum of Art docent, we always discussed techniques for leading tours, in addition to art history. I was planning to add some info on interpretation techniques to this binder of reference material, but I was not planning to devote the amount of space to it that Cunningham suggests. Now I am wondering if this should be its own separate manual, with the history articles in a supplemental binder, as she suggests. What will probably help me figure this out is talking to people at other institutions about their interpreter training programs, and also talking to Marne more about ours.

Tuesday 12 July 2005

<attachment: Golden Apple memo>

A project of mine for this entire week is to "take care" of a group of teachers having a seminar at CHS. There are about 25 teachers here all week under the leadership of a Golden Apple winner, discussing multi-cultural education. I was asked by Argelia Morales, School Programs Coordinator, to welcome the group to the Historical Society and make sure they have everything they need all week. To be honest, I was surprised when Argelia asked me to do this for her. I couldn't decide whether it meant a) that she couldn't find anyone else to do it, b) that she thinks I am responsible enough to handle it, or c) that she doesn't particularly care about this group of teachers, so it doesn't matter if I'm responsible or not. But I am going to enjoy being a representative of CHS to all these teachers this week, no matter what her reasons for asking me. (Attached find the memo with my name on it).

Welcoming them was really fun: I made a short, official-sounding speech, passed out some brochures, and generally felt like a grown-up. I was warned that they might be "needy," but so far I haven't seen evidence to support that. All they have asked for are a few copies and some AV assistance. I have about as much experience with the equipment in the room as they do (which is to say none), so it was definitely a case of the blind leading the blind. It seems like any question they ask me I don't know the answer to, but I hate to just say "I don't know" - it makes me feel inadequate. So I have been responding with a bright, "You know, I'm not sure - let me find out for you." I think this is obviously a dressed-up version of "I don't know," but it makes me feel better and I think it inspires a little more confidence. Something I am dealing with here, and that I am starting to realize I may have to deal with for a while, is the way I am treated because of my age. Everyone here knows that I can't be more than 22, and many people think I don't even look that old. I think this really affects how people speak to me and how they listen to what I have to say, and I'm not sure that I like it.

Thursday 14 July 2005

This afternoon I attended our second Brown Bag lunch, this time with four members of the Development and Membership Department. Before today, I had absolutely no idea what "development" even meant. From the short description Marne provided on a flier, I knew it had something to do with raising money, and I have to confess that I was prepared to sleep through this talk. But I'm so glad that I didn't, because it was entertaining and I learned a lot.

Development mainly means fundraising, in two areas: corporate and foundation relations, where the big money comes from, and membership. It involves building relationships with people, lots of writing (grants, for example), and a little bit of PR. It does not involve asking people for money, as I had thought. The Development dept. works closely with the board of trustees to identify potential donors.

One reason that I was not especially excited about development is that it seemed very far removed from history. Like I said about the Collections department, I recognize that Development has to do their job so I can do mine: without money, the museum wouldn't even exist. But I was convinced that I did not want to do the boring, soulless job of finding that money.

However, as staff member Nat Arata pointed out, people in Development do have to know what's going on in the museum, so they can inform funders. If you want someone to get excited about a project - so excited that they are willing to donate large sums of money - you'd better know what you're talking about. Nat described it as a little like being a salesperson, except that instead of selling a product, he "sells ideas," or "sells the museum." I liked this description and it made me feel better about the whole idea of development. "People always need fundraisers," advised Nat when asked about job opportunities in his field.

There was also some discussion about the board of trustees and their role in a museum. Members of Development have to be careful about the way that they pitch ideas to funders, who may be turned off by controversial topics. But CHS also can't allow its funders to drive exhibitions. I have never really thought about this particular behind-the-scenes aspect of museums, so I found this part of the lunch to be especially interesting.

Ultimately, as I thought about it during the rest of the day, I decided that development seems too much like talking about history, and not enough like *doing* history. I think I'd rather work with a group of third-graders than shmooze some trustees at a fancy restaurant. The grant-writing process, however, does really interest me - it's something I wish I had experience with.

Friday 15 July 2005

HISTORY PROGRAMS MEMORANDUM

TO: Security Control; Ginny Fitzgerald; Marcia Gundrum; Housekeeping; Lynn McRainey; Receptionist; Dan Rizzo; Larry Schmitt; John Vlana; Audra Young; Heidi Moisan
FROM: Argelia Morales
EVENT NAME: Golden Apple Teacher Workshop
EVENT DATE: July 11, 12, 13, 14, 15 2005
SET-UP DATE: Friday, July 8, 2005
LOCATION: Society Conference Room

Expected Attendance: About 40 Teachers, same group all week.

Event Schedule:

8:30am Guests begin to arrive
9:00am program begins
12:00pm Group breaks for lunch
3:00pm program ends/guests begin to leave
3:30pm Clean up finished

Arrivals/Deliveries:

8:00am Golden Apple Workshop facilitators arrive @ north door
8:30am guests begin to arrive @ west door
3:00pm guests begin to leave @ west door

Parking:

Guests will **self-park** to the CHS lot and have their tickets validated at the front desk.

Security:

The program runs from 9:00am - 3:00pm, we should be cleaned up by 3:30pm.

Syd Lieberman and Rita Aras-Jirasek are the workshop facilitators.

Kristin Hettich is the Golden Apple Foundation contact.

Please direct Golden Apple Workshop Teachers to the SCR.

We expect a maximum of 40 teachers at this program

*****Please open west doors at 8:30am.**

Reception:

Please direct Golden Apple Workshop Teachers to the SCR.

Validate parking tickets

Please be aware that Yasmin Dalal, VS intern, will be working with this group for the week.

Housekeeping:

SCR – Set up Friday July 8, 2004.

Classroom style 8 tables, 6 chairs at every table.

Please wipe down tables and have them centered on the screen.

AV/Tech:

On Weds. 7/13, group will need a slide projector, and will be using the screen in the SCR.

Group will need a CD player for the week

An easel will be needed for the week.

Please have TV/VCR available for the week.

Miscellaneous Information:

Syd Lieberman and Rita Aras-Jirasek are the workshop facilitators.

Kristin Hettich is the Golden Apple Foundation contact.

Yasmin Dalal, VS Intern, will be working with the group for the week.

Client contact is Argelia Morales; please contact Heidi Moisan 2152 with questions in her absence.

Yesterday after the Brown Bag, I accompanied Marne to the bi-weekly (I think this means every other week?) school group planning meeting. This is the area where I have seen the most collaboration between my department (Visitor Services) and History Programs, who is responsible for school and public programming.

The big question on our minds is, "How will school groups move through the exhibit?" I know I've said it a thousand times, but the new Chicago gallery will be more than twice as big as the old. (In fact I found out yesterday exactly how much bigger it will be, and it's really almost triple: from 6000 square feet to 16,000.) This means that the old system of a 45-minute guided tour with a volunteer interpreter simply will not work. There is too much material to cover. So the group is trying to figure out what our options are - activity carts that I've been researching, other hands-on activities, and themed tours are some ideas that we have. I personally like the idea of themed tours, since the gallery is arranged thematically. I think we could do some great things, for example, in the "Second to None" section that focuses on Chicago innovations.

But Marne's main concern, and I think she is right to point this out, is that she is afraid we are going to lose the "big picture" narrative that we have been presenting for years, and that teachers have come to expect. What about the teacher who comes expecting a "Chicago history" tour? How can we tell the story from beginning to end and still make it meaningful?

I certainly don't have an answer to this problem, and so far the group doesn't either. I always end up taking pages and pages of notes during these meetings, and most of those notes are questions:

"Where are the 'history hot spots'?"

"How do activities craft the story/narrative?"

"What to do w/ L car?"

"What materials are we supplying interpreters with to tell this story?"

"Teacher's guide to exhibit?"

And those are just on one page! But, like my most challenging college courses, I love the way my mind races during and after these meetings. And it's comforting to see that even department heads don't have all the answers instantly.

Monday 18 July 2005

I have been fortunate enough to meet all the other interns (there are about 20) at CHS at least once or twice so far this summer. This is partly because I work with the Intern Coordinator, and partly because I work in an office together with a few other interns. Most of the interns are pretty spread out across the building and don't often get a chance to see each other.

For this reason, we sent out a mass e-mail today to try to organize lunch with as many interns as could make it. We ended up with eight, which was probably everyone who was working that day (I think everyone else is part-time except for me). It was nice to get to know some of the other interns better. From reading my classmates' journals, it doesn't seem like Piers and Lesley have other interns at their sites, but I know there are a ton at Denali for Alex to hang out with. I suppose there are pros and cons to both situations. I like talking to people my own age who are in my situation when I occasionally get to feeling lonely or young at CHS. But being the only intern in the room does get you treated like one of the grown-ups, which I always enjoy.

Anyway, the point of this entry is that the social situation in the workplace is incredibly important; this is a place, after all, where you ostensibly spend eight hours a day. I feel like I know a fair amount of the staff here already, and the number is growing every day. And I am especially getting to know Tao, Aislinn and Mario, the interns with whom I share a workspace. (I will write more about them and their projects later). It is easy to tell, just by observing, which staff members are close friends. I have never made real friends on the job before, and now that I think about it, I'm not sure if I have ever worked in a place where people *wanted* to see each other outside of work. So I think that speaks well of the environment here at CHS.

Tuesday 19 July 2005

Today I attended a meeting for "Without Sanctuary" programming. The meeting was basically led by Brendan Kredell, a staff member in History Programs. I'm not quite sure what Brendan's title is or exactly what he does here, and no one else could tell me either. But I at least know from this meeting that he works on public programming.

The group that meets is made of people from various departments: History Programs, Visitor Services, Corporate Events, Publications, and Marketing. When an idea for a program is introduced, the representatives ask questions that pertain to their respective departments. For example, Gwen from Publications always asks about dates, so she can put events on the calendars that are mailed out. Corporate Events wants to know how many people to expect and which space we plan to use in the museum so they can book it. Melissa from Marketing asks about the demographics of the audience we want so she can figure out how to attract them. I think it's a really great system that reduces the number of headaches possible (I was getting a little dizzy with all the questions and options flying around).

It seems that Brendan is in charge of this program because he teaches film at U. of C., and wanted to tie in a film as part of exhibition programming. I wonder if the other members of the department have this kind of free range when it comes to programming. It would be fun to have that kind of creativity, but it could also be difficult.

Photo courtesy of
Aishlinn Pentecost-Jansen



Jao, CHTS intern, records
podcast for walking tour

Photo courtesy of
author



Yasmin, Mario, Aishlinn
+ Jao celebrate CHTS

Wednesday 20 July 2005

Attended another Without Sanctuary discussion tonight, accompanied by fellow intern Aislinn and best friend Jason. We were the only participants that volunteer Elliot Zashin had, but like that first discussion (29 June), it was still really good. This one, more than any other, really made me feel like I was in class – probably because Aislinn, Jason and I are all students and Elliot, as I found out, is a former poli sci professor at the University of Texas. But I love school, and it was fun to find out what my friends think of the exhibition. I just wonder if Elliot's academic approach will work as well with a public audience. Then again, maybe he tailored the discussion specifically to this particular audience, which would be a good thing.

Thursday 21 July 2005

Today's brown bag lunch featured Joy Bivins, Curator, and Julie Nauman, Graphic Designer. I was excited for this talk because when I met Joy during my first week here, I decided that I wanted her job. She was choosing materials on "Without Sanctuary" so I could photocopy them for volunteer training. She went through a stack of four or five books, flipped through each one for a few seconds, then told me which chapters to copy and why. A job where I have to research, distill the information to its most important points, and transmit them to other people? That's the job for me, I thought. Now I know that Joy does much more than that, but the rest of her work sounds just as cool. She used "Without Sanctuary" to give examples of her duties, though she was originally hired to work on CHS' extremely popular "Teen Chicago" exhibit (now on display at the Harold Washington library).

Joy chose which artifacts to include for each show, and wrote the label copy for "Without Sanctuary." She said that writing copy that was both readable and truthful was the most challenging aspect for her. Also difficult was pacing the material so that visitors would be able to make it all the way through the exhibit, and actually learn something.

Joy is something of an anomaly; I can't use her career path as a pattern, the way I wanted to with Heidi's background in museum education. Joy has BAs in African American studies and history, with an MA in Africana Studies; it was her thesis advisor who suggested she look into museum work. She was young and had no previous museum experience, and this is not typical for a curator. So although I was a little disappointed to find this out, I suppose I can still think of curatorial jobs as an option for the future.

Wednesday 27 July 2005

Today Heidi and Marne took me out to lunch as a "thank you" for taking care of Golden Apple two weeks ago. This was very sweet and, of course, very unnecessary of them; I

was happy to do it. But it was fun to get to know my co-workers a little better. Before lunch the three of us had a short meeting to talk about a small project I could work on.

Often during the summer, camp groups will come to CHS during inclement weather, when they were originally headed for the beach or the zoo. The problem is that this year they can't kill time in the galleries because they are all closed. Since most counselors probably don't want to drag their campers into "Without Sanctuary," (and we are recommending it for school groups aged 6th grade and older), if a group comes in and there is nothing to do, they may be disappointed. Heidi thought it might be nice if we could help the group occupy their time, as a courtesy.

My job is to gather up the books and games in the old children's gallery, Hands on History, that I think the kids could play with here in the museum. I am also going to put together a few coloring sheets, since we have tons of crayons and that would be something really easy for the kids to do.

The "rainy day" activities are something I never would have thought of on my own. It's the sort of thing that you can't think of without prior experience. Heidi and Marne have both worked at CHS for over ten years, so they have seen the Park District kids come in the summer and they anticipated their possible disappointment.

Thursday 28 July 2005

Another Brown Bag lunch today, this time with Senior Collections Manager Alison Eisendrath and Assistant Registrar Laura Stephen. I've mentioned that my tours of the labs here have pretty much turned me off of conservation work, and this presentation reinforced that feeling. I did ask them about the accessioning process, because I was curious about how the committee makes the decision to incorporate an object into the collection. Since CHS has a pretty wide collecting scope, it seems that if a valuable case can be made, the object will be accessioned. Artifacts are rarely de-accessioned.

The school planning meeting this afternoon was a whirlwind, where we grabbed extra chairs to squeeze around the conference table. Everyone had received a comprehensive list of all the potential field trip activities that had been discussed, and the idea was to start narrowing them down by having each member vote for his or her "top five" favorites. Some activities, like scavenger hunts, debates, and creative writing exercises, were general; these concepts could be applied to a number of topics. Others were topic-oriented, like asking students to design the fairgrounds for a present-day World's Fair. All the activities were printed on small pieces of colored paper, which we then affixed to big pieces of butcher paper taped on the wall. This made things a little chaotic, but a little more lively as well.

The top five was expanded right away by deciding to pick a top five for each age group (elementary and middle/high). And almost every member of the group stapled or paper-clipped various activities together, therefore increasing their top five to conceivably a top

twenty. I understood the need to group activities together, and it was interesting to see which ones people saw connections between, but this practice seemed to annoy those committee members who had followed the original instructions.

As we talked, we realized that some activities really didn't need to be done *in* the museum galleries; they could be done as a pre- or post-visit activity in the classroom. I love the idea of students preparing for and reflecting on their museum visit, but I don't know how many teachers will choose to contextualize their trip in this way. The field trips I recall from my childhood seemed to stand on their own – seemed in fact designed to do just that.

Friday 29 July 2005

<attachment: Tao photo>

Today was one of those days where I am really glad to be exactly where I am, doing exactly what I am doing. A fellow intern, Tao, has been working on a walking tour of the Pilsen neighborhood as her project this summer. I have been intensely interested in this Mexican-American neighborhood ever since I dragged my entire family to the Mexican Fine Arts Center Museum in high school. I've been talking to Tao about her project all summer and I told her that she should definitely give Aislinn, Mario and me a practice tour when she felt ready. So today we spent five glorious, sun-filled hours in the *barrio* of Pilsen, learning about its history as a neighborhood of immigrants and activists and admiring the numerous murals that decorate building walls. Afterwards, we gave her tips over a *licuado* (milkshake) at Cafe Jumping Bean.

Although I personally enjoyed wandering around in the hot sun all day, all CHS' other walking tours are two hours or less (and rightfully so). We tried to help Tao figure out where to consolidate her information or cut some out entirely. In many ways, writing a walking tour script is more complicated than writing a research paper. You have to do at least as much research, but your information has to be organized in a very specific way (i.e. the order of your route). Interesting little anecdotes that might be ignored for an academic paper will add to a walking tour. Probably the toughest part for Tao about writing the script is being sure to include *all* the information that she has gathered through research, interviews and exploration. She won't ever give this tour to anyone but us, so she has to make sure everything is in the script for the future guide.

Working on neighborhood walking tours is one of the projects that I applied for initially here at CHS. I don't think this is exactly the same position that Tao has, but it's been fun to share workspace with her because I've gotten a feel for what working on her project would be like. Creating a tour of Pilsen would pretty much be a dream job for me; however, I don't regret the job I have right now. Tao's is really only a part-time position, so there's no way I could get the credit I need. Plus all of her efforts are focused on this one thing, whereas I am enjoying the different jobs and people I get to experience by working in Visitor Services. It is just this position that lets me enjoy the benefits of Tao's work even without doing it myself.

Tuesday 2 August 2005

Examined lots of information today on the Race Riot of 1919. Before reading the “Crossroads” label copy, I had never heard of this event. Apparently it started when a black teenager swimming in Lake Michigan crossed an invisible line, causing a white man to throw rocks at him. A rock hit him in the head and the boy drowned, sparking five days of rioting in which 38 people died.

So it was a pretty depressing topic to read about, especially because it made me think of Emmett Till. But I’m glad that it’s in the new gallery – in fact, I’m glad the entire “City in Crisis” section is in there. Of course the Chicago Fire had to be, and it was in the old gallery as well, but I am pleased to see the addition of messier topics like this race riot, the Democratic National Convention, and the 1968 riots when MLK was killed. I think it’s important not to gloss over these events just because they are not easy to talk about.

The most exciting source I found was one of the first I looked at: a series of newspaper articles by Carl Sandburg! I had no idea that he was once a reporter for the Chicago Daily News. These fantastic articles describe the events of the riot clearly and concisely, in addition to explaining some of the tension caused by the Great Migration of African Americans to Northern cities. Most of the other sources I found simply summarized Sandburg, so I decided that it would be best to use his own words in my file for the volunteer interpreters. Click [HERE](#) to see a page from these articles.

I honestly don’t think I could be any happier if I had discovered diamonds on the shelves of the Research Center...it’s days like these that I really feel like a geek.

Wednesday 3 August 2005

Late last week, Marie Scatena in History Programs asked me if I would help lead a Without Sanctuary discussion with a group of high school students. Marie supervises Tao, Aislinn and Mario, the interns I share space with and have befriended, so I see and talk to her a lot. Of course I jumped at the chance to lead a discussion.

Today I met with Marie and Judy, a volunteer who has facilitated a number of discussions, to map out a game plan for tomorrow. We are not doing our usual general discussion because the teachers want it to be based on a few readings the students have done. This is a special group of kids who are coming; they are part of the Mikva Challenge, an organization for students to get hands-on experience in civics. Many of the students have internships in the offices of congresspersons, aldermen or sheriffs. The students who are coming tomorrow are working on a special project involving civil rights. Among other things, they have been studying the Emmett Till case all summer and they are going to travel to Mississippi at the end of August for the anniversary of his death. Sounds like a great group of kids, and I can’t wait to meet them tomorrow.

CARL SANDBURG

The Chicago Race Riots

JULY, 1919

With a Preface by
RALPH MCGILL
and an Introductory Note by
WALTER LIPPMANN



HARCOURT, BRACE & WORLD, INC.

New York

JCS

THE CHICAGO RACE RIOTS

THE so-called race riots in Chicago during the last week of July, 1919, started on a Sunday at a bathing beach. A colored boy swam across an imaginary segregation line. White boys threw rocks at him and knocked him off a raft. He was drowned. Colored people rushed to a policeman and asked for the arrest of the boys throwing stones. The policeman refused. As the dead body of the drowned boy was being handled, more rocks were thrown, on both sides. The policeman held on to his refusal to make arrests. Fighting then began that spread to all the borders of the Black Belt. The score at the end of three days was recorded as twenty negroes dead, fourteen white men dead, and a number of negro houses burned.

The riots furnished an excuse for every element of Gangland to go to it and test their prowess by the most ancient ordeals of the jungle. There was one section of the city that supplied more white hoodlums than any other section. It was the district around the stockyards and packing houses.

I asked Maclay Hoyne, states attorney of Cook County, "Does it seem to you that you get more tough